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ABSTRACT

This resource guide and the accompanying videotapes are based on the artist-generated lesson plans of the Very Special Arts Massachusetts artist residency program. Six arts units are presented: Collage, Puppetry, Movement I & II, Printmaking I & II, Theater Arts I & II, and Self Concept I & II. Each of these units consists of several lessons with comments regarding adaptations appropriate for students with varying abilities. Each lesson plan includes an objective, discussion questions, learning activities, and materials lists. The two accompanying videotapes provide the viewer with the opportunity to watch artists at work with teachers and students as they participate in specific lessons from each of the six arts units. Throughout the videos, each artist also provides information and ideas regarding the use of the arts in support of the classroom curriculum. (PB)

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MULTI-ARTS Resource Guide

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MULTI-ARTS Resource Guide

a project of very special arts massachusetts

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VERY SPECIAL ARTS MASSACHUSETTS

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INTRODUCTION

Over the past 15 years Very Special Arts Massachusetts has provided artist residency programs in hundreds of classrooms across the Commonwealth. One result of these programs is a large collection of artist generated lesson plans. Each of these plans details specific lessons that were taught during an artist residency. The lessons support special and regular education curriculum goals and teach the basic elements of a particular art form.

This **Multi-Arts Resource Guide** was created and inspired by those artists' lessons. In the summer of 1990 four arts units in Collage, Puppetry and Movement were written in a basic lesson plan format. The following summer Movement II, Printmaking I & II and Theatre Arts were drafted. During the 1990-91 and 1991-92 school years 30 special education teachers representing classes of students with developmental delays, behavior, physical, and learning disabilities, visual and hearing impairments and multiple disabilities from Boston, Fitchburg, Pittsfield and Worcester piloted these arts units in their classrooms. Each teacher documented the students' reactions to the lessons and recorded the necessary adaptations for use with their particular student population.

The outcome is this **Multi-Arts Resource Guide** which presently consists of six arts units: Collage, Puppetry, Movement I & II, Printmaking I & II, Theatre Arts I & II and Self Concepts I & II. Each of these units consists of several lessons with comments regarding adaptations appropriate for students with varying abilities. An accompanying video is now available as an additional resource. The video provides the viewer with the opportunity to watch artists at work with teachers and students as they participate in specific lessons from each of the six arts units. Throughout the video each artist also provides important information and ideas regarding the use of the arts in support of the classroom curriculum.

The **Guide** is designed for you to use in a creative way. The units are presented in a format which allows for modification. The Topic Question, for instance, is only a suggestion. Please use your own style and ideas. None of the lessons have specific time allotments. Teachers found that some lessons went very quickly; others took two or three days to teach. It depends on your student population. It is possible, in fact, that you will never be able to finish a particular unit.

Use the blank page at the end of each unit to jot down your own observations and adaptations. We encourage you to send us your ideas. From time to time updates and additions will be made to the **Guide** and we value your comments. This resource is based primarily on teacher needs, ideas and suggestions.

The **Multi-Arts Resource Guide** was created as a springboard for reaching educational goals in all areas of the curriculum and is a resource to assist teachers in ways to use the arts as a vehicle for learning and for integration. The units in this Guide specifically support and encourage:

- literacy and basic language development,
- verbal and non-verbal communication skills, self expression,
- self discipline, self awareness, self esteem, mutual respect,
- trust, decision making,
- an appreciation of the school's cultural diversity,
- total inclusion of students of all abilities,
- teaching to all learning styles

The arts provide one of the best avenues for educating all children. Integrating the arts into the curriculum is an excellent way to address diversity and individual needs. Very Special Arts Massachusetts believes the arts to be a universal expression of the human experience. We hope you will share your experiences in using this **Guide** with us and with your colleagues.

Louise M. Pascale
VSAM Director of School Programs
Fall 1993

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To the many visual and performing **VSAM artists** whose work in classrooms across Massachusetts has inspired this book.

To the special and regular education teachers from the Boston, Fitchburg, Pittsfield and Worcester Public Schools who faithfully attended many after-school trainings, piloted these lessons in their classrooms and contributed their ideas and adaptations with us in order to make this a valuable resource for teachers of students of all abilities.

To the hundreds of **students with and without special needs** who have inspired Very Special Arts Massachusetts; it is for them that this book has become a reality.

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PUPPETRY

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PUPPETRY

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PUPPETRY

The following puppetry unit consists of a group of five lessons, each one laying the foundation for the next. While the unit stresses using a variety of materials, this must be evaluated with respect to the needs and abilities of the individuals in your group. Although young children, and by extension, older children and adults with the cognitive level of the very young, often engage in symbolic play, this is a precursor to, and not the same as manipulating art materials symbolically. Puppetry provides children with a vehicle to express themselves in non-threatening ways. The manipulation of puppets encourages children to create characters, actions and dialogues for their creations in an interactive setting.

Confronted with an astonishing collection of materials, children whose cognitive level has not reached 5 years may be overwhelmed. Similarly, children with autistic behavior and those for whom stimulus can be stressful should be allowed to deal with fewer materials at a time.

For children whose cognitive level is below age 5 (pre-symbolic), puppetry should be approached in a simple, more structured manner. Limiting materials to two or three choices lessens confusion but develops decision-making skills. Be careful not to eliminate all choice as this negates the intent of the lesson.

It is also important to realize that children may recognize qualities in a material that we do not. Toward this end, allowances for experimentation are proper. For example, we might be attracted to the linear aspects of ribbon, while a child may notice its flatness, color, texture or other quality. Encourage children to think of using materials in a variety of ways by building in exploration and experimentation in the construction and manipulation of their puppets.

When this unit was designed, it was arranged to bring the children from the exploration of material through the experience of constructing informal puppets to the final goal of constructing two or more puppets with the intent that they become a "cast" and be used to enhance such areas of development as self-image, language and interpersonal skills. If the lessons are re-arranged, deleted, condensed or changed to something different the original intent and process are also changed. With this in mind, we encourage you, as teachers, to use these lessons with an open mind and an open eye, noticing how your students are progressing.

Teachers might want to create a recycle center in the classroom as part of the puppetry unit. Recycled materials and various "good junk" objects are perfect puppet components. Constructing a puppet theatre, display area, puppet stands, outfits, accessories and props for the puppets are all activities that can work to enhance this unit. Consider linking the Puppet Unit to current subject areas. The creating of puppets for special projects may also be explored.

Puppetry Unit/Materials List

Collection of found objects or materials:

Styrofoam containers
Boxes
Bags(lunch & shopping size)
Wood scraps
Fabric strips
Ribbons
Buttons (for faces)
Dried cereal (for faces)
Beans (for faces)
Velvet
Mylar
Contact paper
Felt
Brass fasteners
Yarn

Stapler & Staples

Scissors

Sock for each participant

Tag board

Sticks (Popcicle, Tongue Depressors)

Dowels

Art supplies:

Crayons
Markers

Oak tag
Construction paper
Tape or glue

PUPPETRY

Goal- *To encourage the development of self-esteem through the construction and manipulation of puppets.*

LESSON 1/*Exploration of Materials*

Objective:
To explore a variety of found objects or materials with the intent to "personalize" (give personality to) one or more objects or materials.

Topic Question:
"What could we do with this to make it seem alive?" (Expected response: "add a face, move the object, add other parts, make it tale")

Exploration:
(Consider sitting in a circle for all explorations in puppet unit)
"When we give personality to objects we often call them puppets. Can anyone show how another object can become a puppet?" (Students choose objects and describe)

"How did the different objects or materials become puppets? What did we do with the puppets that was the same?" (Added faces, voices, etc.)

"What did we do with the objects that became puppets that was different?"
(Hold them in different ways, using various parts as face, body, combined objects in a variety of fashions, etc.)

To create the strongest bond between two materials:
"How would you put these two materials together?" (Glue for fabric, wood, beans, cereal; fasteners for papers, bags; tape for boxes, etc.)

Focus:
"Which of these objects or materials do you want to use to start constructing a puppet?"

Materials:
styrofoam containers, boxes, bags, wood scraps, fabric strips, dried cereal, beans felt, yarn, mylar, contact paper, dowels, sticks, velvet, brass fatemers, glue, staples, ribbon, scissors, other found objects

Vocabulary:
puppets, personality

Linkages:
Language Arts - Vocabulary, verbalization
Sensitivity Training.
Review different and alternate uses for objects and materials.

Adaptations:
Students who have developmental delays: Provide limited, but varied selection of materials, i.e., 2-3 choices to begin and then adding as the group ability permits.

Students with autistic behavior: Limit selection of items until student can cope with additional materials.

Students who have behavioral disorders: Select several materials that will appeal to individuals in group (you can do this best if you know group). Very slick materials (shiny, fluorescent, wire, etc.) appeal to active children and are a good starting place.

Students with severe to profound disabilities: Give a longer time to explore the sensory quality of materials such as the sound of paper when it is crinkled. Using hand over hand techniques, the children can participate in this activity and will benefit from the sensory input as well as the language experience.

Disability awareness: The comparison can be made between puppets and humans as to what makes us seem alive. For example, if we add a face, something children of all abilities possess, to a sock, the sock becomes alive. This discussion highlights the similarities rather than differences.

LESSON 2/*Recognizing Facial Expression as Indicator of Mood*

Objective:
To encourage the students to recognize different types of moods and emotions and to use this information in puppet construction.

Topic Question:
"Today I saw a person on the street who looked very sad. How could I tell by looking at that person that she/he was sad?" (Responses: body position, facial expression, crying)

Exploration:
"Everyone close your eyes and make a happy, sad, silly face." (Discuss what features were used and how they conveyed emotion.)

"What are other ways that you feel and how do you look when you feel that way?" (Responses: happy, angry, lonely, awesome, fearful, sad)

Pass out paper and crayons. "If I wanted to draw a face and let people know that this face was angry, what would the eyebrows look like? How does the mouth look? What other parts of the face change with anger?" (Have the children make the faces themselves and check each others faces. Describe out loud. Draw. Repeat with other emotions.)

Pass out tongue depressors. "Pick one mood or emotion and draw it on the tag board anyway you want (using crayons and markers) then cut it out and glue it to your stick. Consider all the ways we have discussed to express moods." Let children guess the moods of each others stick puppets. Explore what worked well. (Also refer to the **Self Concept Unit** - Lesson 1)

Focus:
"Which of the faces we saw did you think would be the most interesting to draw? Which part of the face will you draw first?"

Materials:
oak tag or stiff paper, crayons, markers, sticks (tongue depressors), tape or glue

Vocabulary:
personality, emotions, expression

Linkage:
Language Arts - vocabulary, dialogue, decision making, expressing feelings in non-threatening situations, body awareness, facial expression as indicator of emotion.

Adaptations:
Students who have language impairments: The constant discussion and use of puppets to talk about feelings is an excellent vehicle for increasing language.

Students with severe to profound disabilities: They can participate in this activity with hand over hand instruction and can benefit from the sensory and language experience.

Disability awareness: Students can be encouraged to recognize that facial expressions are an important form of non-verbal communication. Recognizing this non-verbal communication is important when integrating with students who have are non-verbal.

LESSON 3/*Sock Puppets*

(This is possibly 2 - 3 sessions depending on time, detail of puppets and level of children)

Objective:
To explore how a sock can assume a personality through the addition of other materials.

Topic Question:
(Put hand in sock and hold up)
"We've talked about how people feel and how they show their feelings and we have also tried making objects look alive. How can we make this sock look scared? What parts of a face does it need to show us it is scared?" (Response: eyes, mouth, eyebrows) Remove sock and place in view.

Exploration:
"Could we make this sock look happy using only eyes? Why? What other information/thing do we need so everyone will know our sock is happy?"

"What do we need to use so someone would know our puppet was scared, angry or sad?"

(Indicate found object collection)
"What things could we use to make scared-looking eyes for this sock? Could we use the same things for happy eyes? Why? How will we put them on?" (Put different objects on socks as children suggest ideas.) Demonstrate appropriate fastening techniques (glue, needle & thread, staples, fasteners, etc.)

Focus:
"How does your sock feel? What part of the face will you put on first? What will you need to use to attach objects to the sock correctly?"

Materials:
socks, found objects for faces, fasteners, scissors

Vocabulary:
personality, expression, emotions, communication

Linkages:
Language Arts - Have children write short stories or dialogues. Development of self expression, self awareness, awareness of others.
Theatre Arts - Body language and movement.

Adaptations:
Students with severe to profound disabilities: This activity presents the opportunity for sensory stimulation (place their hand inside the puppet) and for language experience.

Disability awareness: Continue the discussion of facial expression as another form of communication. For example, "How can we show anger with just our eyes?". A small screen can be used to cover other parts of the face and children can explore showing emotions with only their eyes and their mouth.

Socks are age-appropriate to all levels and stages of development but they must be presented as such. For example, with older children, stress the flexibility of a sock and how useful it is for attaching sophisticated materials. If socks are not available, lunch bags can be used and decorated similarly to socks.

LESSON 4/*Body Puppets*

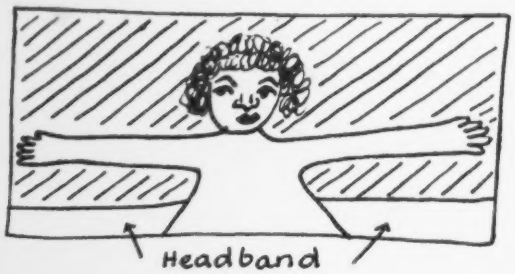
Objective:
To create puppets that are an extension of our bodies and explore the manipulation of these body parts.

Topic Question:
"Who shall my body puppet be?" (a monster, a character in a book)

Exploration:
"How can you create this character and show mood, emotion, age, profession?" Discuss.

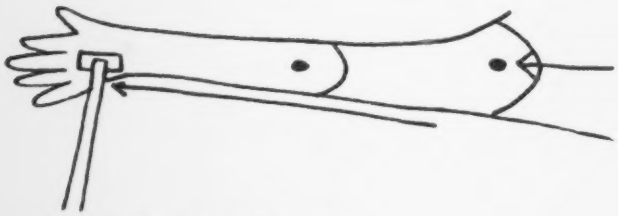
"What do we need to remember as we create the face?" Review the **Puppetry Unit**- Lesson 2 and the **Self Concepts Unit** - Lesson 1.

"If only the shoulders and arms of this puppet represent the body, how can we use these body parts to help tell others about our character?" (Muscles, clothing, jewelry, etc. (see illustration)



Hold 12" x 18" oak tag the long way. Draw character's face, head, neck, shoulders, arms and color. Cut away shaded area and be sure to leave head band.

Decorate with found materials, yarn and fabric.



Cut arm into two segments and join with paper fasteners. Tape dowel to back of hand.

Manipulation of puppet's hands are done by children's hand while puppet is on their hands.

Focus:
"How can you use the art materials to tell us the most about your puppet?" "How does showing the whole body of the puppet help us when communicating to others?"

Materials:
oak tag, pencils, crayons, fabric, found materials, contact paper, mylar, yarn, glue, scissors, stapler, paper fasteners, dowels, tape

Vocabulary:
character, movement, personality, style

Linkages:
Language Arts - Create stories and dialogues.
Theatre Arts - Body awareness and movement.

Adaptations:
Children with attention deficit: Limit materials based on your knowledge of your children needs.

Children who use wheelchairs: This is excellent lesson for children who use wheelchairs. They can have their materials in front of them directly and they do not have to move to get each item. This type of puppet can be easy for them to manipulate within the confines of their space.

You might have each child make part of a puppet and put it together as a group project.

You could create characters from a popular book and act out parts of the story.

You can use puppets to help children deal with their fears by acting them out.

LESSON 5/*Constructing Puppets for a Cast*

This lesson is possibly 2 or 3 sessions.

Objective:
To begin exploring personal attitudes toward conflict in a non-threatening situation through the use of self-made puppets.

Topic Questions:
"The other day, when I was riding my bike to school, I stopped at the corner and another biker came around the corner too fast and crashed into me. I was very angry at that person. When have you been angry at someone? How would their faces look?" "How would their bodies look?"

Exploration:
"If you were going to make puppets to show what happened when you got angry, how many puppets would you need to tell the story? How would their faces look?" "How would their bodies look?"

(Have examples of previous puppets from Lessons 1 - 4)

"Could you change the way the faces look? (Yes, no). Would some of the puppets we made allow you to change the way the faces look?" "Which ones?" "If you wanted to make stick puppets and the faces didn't change, how could you show two different feelings for the same person?" (Size, color, costume, hair, etc.)

Focus:
"Think about the most important persons/characters in your story about when you were angry at someone. What kind of puppets will tell your story best? What do you need to begin making the first puppet?"

Materials:
socks, oak tag, sticks, found objects or materials, fasteners, scissors, drawing supplies, bags, dowels, fabric, yarn, contact paper, mylar, ribbons, styrofoam, boxes, tape, glue

Vocabulary:
character, anger

Linkages:
Language Arts - Have children write short scripts, autobiographies and descriptions of events.
Theatre Arts - Body movement (pantomime)

(Note: Marionettes would be a good next puppet step for older children)

Adaptations:
Puppets can be minimal in appearance and yet generate important discussion for children with disabilities. Consider tape turned sticky-side out to aid in grasping small or slippery objects. They can be simply a sleeve.

The creation of props and a puppet theatre are excellent extension of this unit. You can make a theatre out of a large refrigerator box.

You might want to emphasize another emotion rather than anger and can adjust examples accordingly such as surprised, excited, nervous or happy.

Disability awareness: The topic question could include a discussion of how these emotions can be shown without words and the puppet characters can communicate to each other without words.

NOTES FOR VSAM

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COLLAGE

Collage is a means through which materials are put together into a final product. Collage comes from the French word which means to paste. Throughout this unit children are encouraged to explore, experiment and create. The **Collage Unit** is a series of 5 lessons that are designed to be used consecutively, each building a foundation for the next lesson.

When planning to teach this unit, it is important to evaluate the skill level as well as the special needs of the group. For example, children whose cognitive level is below age 5 will not necessarily use the collage materials in expected ways. As adults we strive for representation - essentially we like it when art work looks like something. However, for children, the concept lies in creating something where nothing existed before. Rather than making a representation, they may focus on color, shape or size (the basic elements of art) or by stacking. The emphasis of this unit is on development of motor and visual skills rather than struggling with representation.

Collage can involve many media or can focus on one (for example, magazines). If you anticipate that the children will be overwhelmed by a vast array of materials, then introduce only a few at a time. In the same manner, it is not necessary to present an entire universe of fastening methods, but rather be selective, using a familiar method to begin and later, perhaps, introducing a new way. Remember, you know your students so feel free to modify as you see fit.

This unit encourages exploration and experimentation. As they progress through the unit, encourage your students to make references to everyday life. As a result they might continue to work abstractly or realistically in accordance to their level of development. This unit supports specific visual arts skills including eye hand coordination, tearing, cutting, pasting, making choices, and the recognition of color, shape and texture. In making a collage, discuss the similarities and differences of materials. Allow your students to make choices and verbalize why certain choices were made. For older students, collage activities can be used to support social studies or science curriculum.

Approach this unit with an open mind. Adapt it and modify it to fit your class situation. And primarily enjoy and have fun yourself as you and your students explore the art of collage together.

You might want to set up a recycle center. An area allocated for these resource materials as suggested in the **Puppetry Unit**.

Collage Unit/Materials List

Found objects or materials:

Wallpaper samples
Gift wrap
Doilies
Foil
Newspaper
Cellophane
Sheet plastic
Ribbon
Assorted contact paper
Magazines
Yarn
Materials with texture - cotton balls, sand paper, corrugated paper
String
Tape
Glue
Glue cups/sticks
Scissors
Brass fasteners
Paper plates
Napkins
Material scraps
Scrap paper

Art supplies:

Construction paper (assorted) - large for background
White paper - large for background
Tissue paper (assorted colors)

COLLAGE

Goal- *To understand that collage is designing, exploring and experimenting with various materials that can be used to represent space, texture and form in creative ways.*

LESSON 1/*Exploration of Collage Materials*

Objective:
To explore a variety of two-dimensional materials with the intent of determining how to fasten materials to each other and to the background. To explore and expand the knowledge of collage.

Topic Question:
"If we want to stick these materials (indicate papers, ribbons, etc.) to this background, (indicate paper) what materials do we need?" (Expected responses: glue, tape, staples)

Exploration:
"Are there any materials here that you cannot glue onto your paper? (Yes, no) Are there any materials here on which you cannot glue other things?" (It's possible that the class will not know and this is one objectives of this lesson.)

(Hold up previously prepared plastic or cellophane pieces, glued together and dried. Demonstrate how glue is not permanent).

"Now, if you want to use plastic (or cellophane) in your work, and glue won't hold forever, what can you use to make it stay?" (staples, tape)

Give the children (individually or in a group) some of the different materials. Allow them to explore and create. Many times, as teachers, we feel we know the answers and the results, when in reality we need to let students create their own solutions.

The emphasis of this lesson is ***experimentation and not product***. At the end of the lesson it would be helpful to bring the groups together and discuss.

Focus:
"When you are deciding how to fasten one material to another in art, you must decide what will work and how it will look. Which of these materials would you like to use first and what will you use to fasten it?" As a follow up, review with the children what worked, what didn't and why.

Materials:
Large collection of flat collage materials, i.e. variety of papers (tissue, construction paper, wallpaper samples, gift wrap, doilies, foil, newspaper, magazines, cellophane, sheet plastic, etc.); ribbon, yarn, string, tapes, staplers, scissors, brass fasteners, contact paper

Vocabulary:
fasten, permanent, collage

Linkages:
Decision making.
Science (porous/non-porous).
Background/ground (surface upon which image is made).
Increasing fine motor skills as well as basic arts skills - working with glue, using a scissor, etc.

Adaptations:
Students who have developmental delays: Limit materials and fasteners. Introduce additional things as progress indicates. Expect sorting and arranging behaviors rather than representational results.

Students who are deaf or who have hearing impairments: Discuss what the objects could be and how different materials could represent the same object, i.e., different things that could "be" cereal.

Students with autistic behavior: Introduce materials selectively including those used to fasten. The messiness of glue can be avoided by using dispensers, brushes and so-forth.

Students who have behavioral disorders: If the materials are presented in such a way as to appeal to that age group then a collage should be a very pleasant experience. Younger children are attracted to tactile qualities (fuzzy, bumpy, shiny) as well as uniqueness (variety is the spice of life when you are 3-7 years old). Older children are attracted by slickness, bright colors (especially fluorescent), metallic papers and objects from industry (bits of wood, rubber, metal, zippers, brass fasteners and the like).

Students who have severe to profound disabilities: Focus on the sensory qualities of the materials and explore textures, sound and visual attractiveness of materials.

Students who have physical disabilities: If students have difficulty handling small pieces of paper, use the reverse side of contact paper or two-sided scotch tape for an adhesive background.

LESSON 2/*Understanding Collage*

Objective:
To understand that a collage is an art object made by cutting or tearing and fastening two dimensional materials to a flat surface (background).

Topic Question:
(Hold up an interesting piece of material, i.e. colorful, highly textured scrap of wrapping paper, small piece of ribbon, bit of fabric, etc.) "If you wanted to make a picture by sticking different things to your paper, what could this be in a picture?"

Exploration:
"A picture made by cutting, tearing or crumpling and fastening down different materials is called a collage. Collage comes from the French word which means "to paste". When you make a picture using collage do you think it would be more interesting to use a lot of different materials or all the same material? Why?" (Responses will vary according to student's ability to deal with choice. There is no "wrong answer.")

Pick a theme. It could be trees, fish, the outdoors or anything. Have your class close their eyes. While they are closed have them imagine what their picture looks like.

Then ask if your picture was of water (for example) what could be used to represent water out of all of these materials? They might say foil, tissue or contact paper. Explain how all the answers are right because as the artist it is your decision what to use and where to use it.

Pick your own theme for the lesson. You might want to tie into your own curriculum here.

Focus:
What materials best suit my subject? How can I create a finished piece using what is available to me? Can I use these materials in new ways?

Materials:
Variety of fasteners (glue, tape, etc.), scissors, construction paper (for background materials), contact paper, tissue paper, foil and any available materials.

Vocabulary:
represent, collage

Linkage:
This is a good lesson to transfer to any social science unit.

Adaptations:
Students who have eye/hand coordination disabilities: Make a group collage and students can simply point to where they want a particular material to be placed.

Students who have multiple-handicaps: Have students point to which materials they want to use. Teacher or aide can assist in fastening to background.

Using sticky paper, such as the back of contact paper or two sided scotch tape, can be an easy solution to avoiding the use of glue.

Students who have severe to profound disabilities: Change the focus to sensory stimulation. Spend time playing with the materials.

LESSON 3/*Texture as a Design Element*

Objective:
To understand what the texture is. To see the role that texture can represent in a collage. To make the decision of why and when to use a given material in a composition.

Topic Question:
"I was watching some kittens playing together the other day and I noticed their fur was very fluffy. If I wanted to make a picture about what I saw, I *could* do a drawing. But if I wanted someone to really know how fluffy the kittens were I think I would do a collage. Why would a collage show the idea of 'fluffy' better than a drawing?" (Response: You could use a fluffy material.)

Exploration:
As an introduction you might want to gather your children together in a circle, sitting on the floor. Ask them to touch their face, the floor, their clothing, etc. and explain how something feels and that is how texture feels.

Then bring out some of the materials to be used in the lesson. Here you can discuss, ask questions and discover different aspects of the materials. This introduction can help them to understand the possibilities of the materials without overwhelming them.

You might ask:
"Would you want to use a fluffy material such as cotton balls to make a fire engine? Why or why not? What kind of material would be good to use for a fire engine? Why?" (Fire engine is smooth, hard, etc.) (Discuss other objects with a variety of textures, i.e., tree bark, concrete, glass, sand, water)

"If you say the kittens and the fire engine should be made of different materials you are making an important decision about texture. How does being careful about the materials we choose help our pictures? If we think about our collages and what we have learned in the past few lessons, we know that color, shape and texture are all important."

Explain that they are going to make a collage about breakfast this morning. Using the available material they will try to show their classmates what they had this morning.

Give each child a large piece of construction paper for a background. Then give them a paper plate and a napkin (they do not have to use them). Ask them if they want placemats and have them create that out of construction paper for example. Then direct them to create the food on their plates using whatever they feel works best in terms of color, shape and texture. They must fasten, or glue all the pieces down to the background paper.

Focus:
"Think about your breakfast this morning. Were there any smooth objects on the table? (Dishes, glasses, cutlery, etc.) What materials do we have here that could be used

for something smooth? (Continue with other textures: rough, bumpy, etc.) Which part of breakfast will you make first in your collage? Which materials will work best? How does texture help me to create a picture?"

Materials:
Variety of collage materials (particularly interesting textures), glue, fasteners, scissors, construction paper or sticky side of contact paper for background, paper plates

Vocabulary:
texture, rough, smooth

Linkage:
Social Studies/Health (food & nutrition)
Language Arts
Memory for objects
Tactile discrimination

Adaptations:
For children with a tactile aversion: Change the emphasis to a visual texture rather than a physical one.

Students who have severe to profound disabilities: The exploration of kinesthetic materials can foster body awareness and increase attention span.

You might put a variety of textures into a bag or box and have children reach in and find the smoothest object, then the roughest and so on. This can help to strengthen tactile discrimination skills.

LESSON 4/*Observational Collage* (2 period lesson)

Arrange a still life (collection of objects such as: flowers, globe, book, fruit and vegetables), emphasizing a variety of colors and textures. Select objects or materials that contrast each other. Place the arrangement where it can be seen easily. The center of room is a great place.

Objective:
To learn to create a collage from looking at real life. To translate the forms before you. To think about shape, texture, and placement.

Topic Question:
What is a still life? How can I create it? Where do I begin?

Exploration:
Many artists make pictures about things while looking at them. They arrange objects from their kitchen for example. This is called a 'still life'. As the artist you work from direct observation. (You might want to show examples of other artists here.)

Begin by looking at the still life you've set up. Discuss the colors, shapes, and textures. Ask the children where they would begin. Explain that everyone has a different view of the still life. You can focus on a small area or do the entire piece.

Have everyone start by cutting out one object. The size and placement of that object will determine the form the rest of the collage will take. Look at the available materials and pick the best material for each object. You might do two objects or three or four.

Focus:
To figure out issues of placement and composition. To learn how to use a variety of materials to capture a still life. To learn to see and translate reality into your own terms.

Materials:
Assorted collage materials (doilies, wallpaper, material scraps, etc.), fasteners, scissor, construction paper, glue cups & sticks

Vocabulary:
still life, observation, texture, represent

Linkage:
Observation, decision making, discrimination - you could do a display or bring in a book about still life that illustrates a variety of artist's work and shows that there is more than one response or style when recreating a still life. (You could look at Dutch works, 17th Century Impressionistic views - Renoir and Post-Impressionism - Matisse and Cezanne, etc). Architecture.

Adaptations:
This lesson can be adapted to observing other entities such as buildings, costumes (social studies), plants, animals.

LESSON 5/*Adding Dimension to Collage: Paper Constructions*

Objective:
To learn to work creatively with paper. To add dimension to collage. To experiment, explore and discover new ways of working with a familiar material.

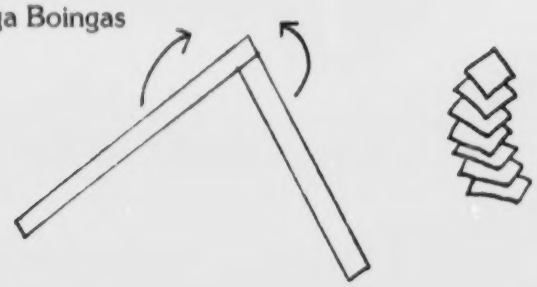
Topic Question:
How can I use colors, shapes and forms to create an interesting construction? Can we create a construction that would be interesting to play in if we were ants?

Exploration:
Explain to your class that they are going to pretend that they are ants and they will make a pretend play ground. It will give them a chance to experiment and invent all sorts of rides and play areas.

Begin by dealing with the background areas by adding shapes and colors. You can cut and tear paper then glue it down. After that explore the relief and dimensional possibilities. This project works best when you limit the children to two or three colors.

Some possible inventions:

Boinga Boingas

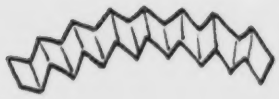


Tape two strips in an L and fold them back and forth alternating which side folds.

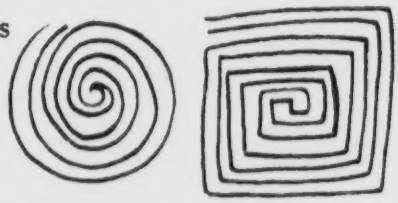
Keep it on the desk flat as you do it

Fold back and forth using paper strips

Zig zigs



Swirly whirls



Create your own and name them.

Paper strips and scraps are great for this project. Encourage the students to bend, twist and fold in creative ways. Creations can be glued down or attached with paper fasteners. The fasteners will allow objects to move while glue, tape and staples will keep them stationary.

Encourage them to make use of their whole paper. Have one invention lead you to the next.

At the end you might want to look at them collectively.

Focus:
To have fun playing with the colored construction paper. To manipulate colors and forms to create a composition that can even incorporate movement.

Materials:
12" x 18" colored construction paper, construction paper scraps, glue, glue cups, sticks, paper fasteners, stapler, scissors

Vocabulary:
sculpture, limited palette, invention

Linkages:
Fine and gross motor skills - basic cutting and gluing skills.

Adaptations:
These 'playgrounds' can be made into tubes by stapling them and then they can hang from the ceiling.

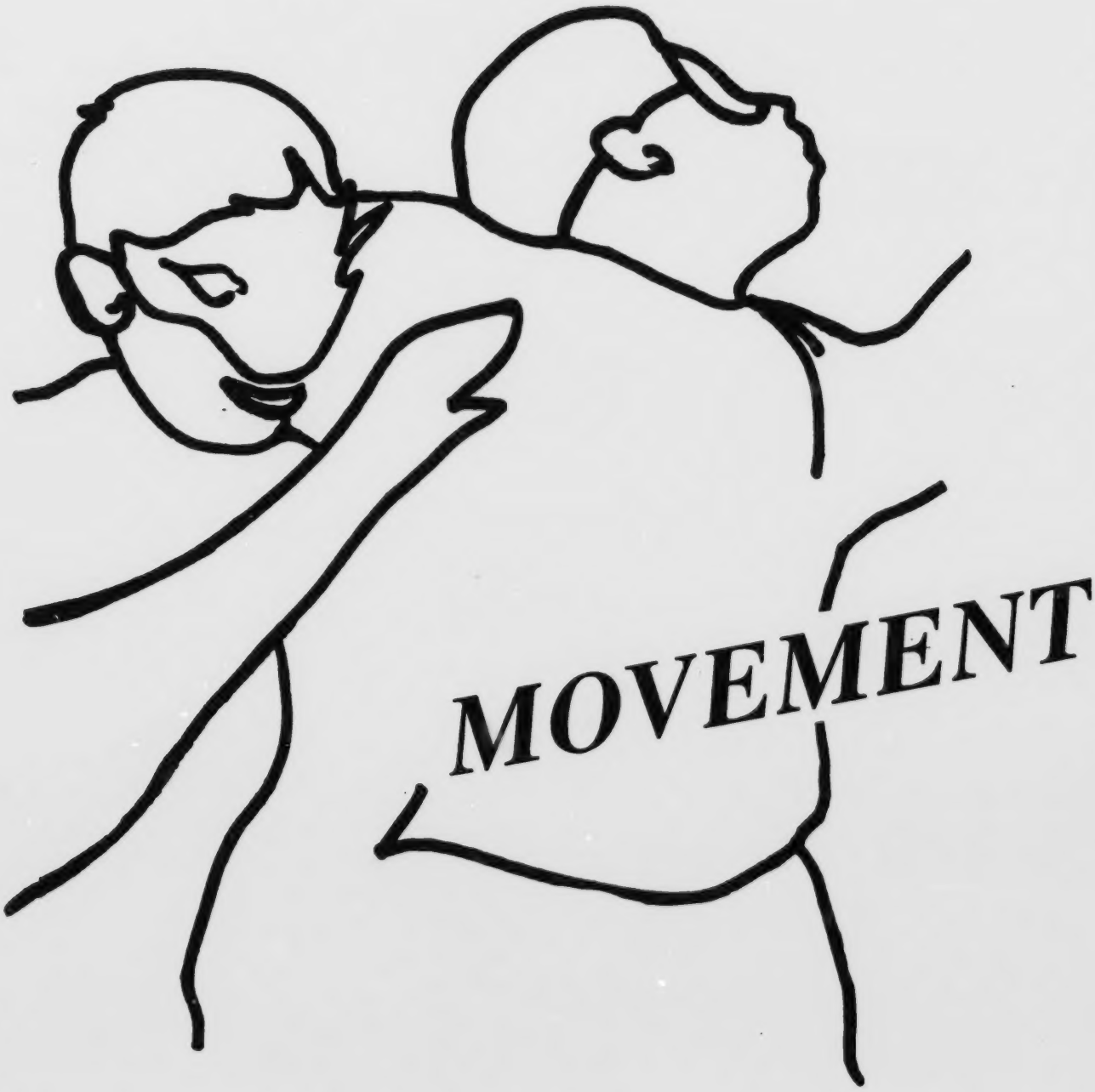
These are great displayed on a board. They teach children about gravity.

NOTES FOR VSAM

(Questions, Suggestions, Comments):

Please Return To:

Very Special Arts Massachusetts
The China Trade Center
2 Boylston Street
Boston, MA 02116



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MOVEMENT

The goal of creative dance is to communicate through movement. There is no "right" or "wrong". There is a language of movement that encompasses a broad range of elements: space, force and time, that provides a basis for self-expression. Movement experiences build body-image, self-awareness and control.

Use these lessons as a guideline. Take time to observe, respond and improvise as the material is presented, to enlarge the lesson or make it more appropriate for the particular students. Follow up and expand on the ideas until they can be assimilated. The most important part of this process is to help enable students to discover the potential for creativity within themselves.

Movement I/Materials List

Rhythm Instruments:

Tamborine
Drum
Rhythm Sticks
Wood Blocks

Taped Music

MOVEMENT I

Goal- *To understand the concepts of personal and general space through the experience of movement activities.*

LESSON 1/*Defining Personal & General Space*

Objective:
To begin to understand the concept of boundaries by defining personal space through movement.

Topic Question:
When I was waiting for the train the other day, it was so crowded in the subway station that I kept getting bumped. Where have you been when you were bumped by others? (elevators, buses, football games, lunch lines, etc.)

Exploration:
Sometimes we get hurt when we're bumped and sometimes we don't. Why don't we like being bumped even if we don't get hurt? (People get too close.)

"Reach out as far as you can." (Kids stretch arms out) "Now reach up as high as you can" (Kids stretch arms up) (Repeat with down, front, back). "We call this space around our bodies, our personal space *. Everybody has personal space and it goes with us wherever we go. When we talked about bumping, we were talking about people being inside our personal space. We can think about our personal space as a big bubble all around us."

* The space outside our personal space is termed general or public space.

Focus:
(Have class stand in circle) "Let's pretend to blow up a bubble. (mime blowing) When your bubble is bigger than you, step inside. Reach out and touch the walls of your bubble all around you. Close your eyes. Can you still feel the walls of the bubble?" Continue to experience personal space through discussion, i.e., "Does your bubble touch anyone else's bubble? What happens when bubbles touch?" Bubbles change through contact and many responses are acceptable.

"Look around. See how we have given each other room for personal space? Do you think you can move around the room without your bubble popping or popping anyone else's bubble?" Teacher signals movement and speed through use of rhythm instruments, experimenting with patterns of fast and slow. Introduce a signal for freeze and use it in conjunction with the fast and slow movements. Periodically have student check bubbles to see if still intact.

Materials:
rhythm instrument: (tambourine, drum, rhythm sticks or hand clapping)

Vocabulary:
personal space

Linkage:
Body awareness, gross motor skills, interpersonal relationships, listening skills.

Adaptations:
Students who have severe developmental delays (high school): Rhythm instruments are helpful as control. Slow the movements down to enable everyone to follow.

Students who have behavioral disorders (intermediate): It is useful to find the most familiar term for imagery, i.e. "lunch line" instead of "subway". Have the students participate in a bubble blowing activity before they start this lesson.

Students who have autistic behaviors (6-8 years): Use bubbles or a large ball. You need to use concrete materials to get ideas across.

Students who are deaf or who have hearing impairments (pre-school): Create a concrete experience for the children to allow them to feel crowded. Use visual cue of flashing lights rather than an auditory cue like a drum. Use bass drum. Hearing impaired can feel or hear the sound better for signals. Blow up balloon and let child hold it to feel vibrations.

Disability awareness: People with disabilities still hold a sense of personal space. Some children, such as those who are tactile defensive (children over sensitive to sensory stimulation) have even a greater need to define their personal space.

LESSON 2/General Space & Personal Space

Objective:
To distinguish between personal and general space and the discovery that movement can take place in both.

Topic Question:
(Teacher has two students come forth to demonstrate what personal space is) "We know where _____ and _____ personal spaces are. What can we call the space between their two personal spaces?" (Class responds. Accept responses and then introduce notion of general space as a term.)

Exploration:
"If we call the space between _____ and _____ general space, where else do we see general space in this room?" (Discuss many examples)

(Class positions themselves throughout the room attending to personal space requirements.) "Look carefully at where you are standing: How far are you from the wall? Who is near you? Is there a light over you? Be sure you can find this very spot again. I am going to count to twenty. You may go anywhere in the general space you want, be sure not to touch anyone else's "bubble" (personal space, kinisphere, etc.) and be back <u>on</u> your spot when I say twenty. Ready,...Go." (Teacher counts. Repeat with variations, i.e., the number of counts, type of movement [hopping, skipping, moving backwards, etc.], quality of movement [fast, slow, strong, light, etc.])

Focus:
"This time when I count to ten, you can move any way you want on your spot and you must stop when I say ten." (Class tries activity) "Now, do the same movement for ten counts out into general space returning to your spot on ten." (Class performs activity) "Listen carefully, I am going to count to ten twice. The first count of ten you move on your spot and on the second count of ten move out into general space and back to your spot." (Developmental level will be a factor in how easily this concept is grasped. When children can perform with ease, try with variations, i.e., changing counts, counting in reverse, combining two movements, working with a partner).

Children stand next to their partner. Teacher counts to sixteen, two times. For the first count of 16, child **A** moves in personal space while child **B** moves in general space, returning back to their original spot. On second count of 16, children reverse activities. This activity allows for a variety of movement combinations. Encourage originality by noting children's creative attempts.

Materials:
none

Vocabulary:
general space

Linkage:
time/space perception, movement in space, listening skills, placement in space and sequencing

Adaptations:
Students who have severe developmental delays (High School): If a term is too difficult for students to grasp find one that is a synonym and more familiar, i.e. substitute "public" for "general" space. Use of repetition and slow pace in process is helpful.

Students who have behavioral disorders (Intermediate): Add taped music as an accompaniment to the end of this lesson.

Students with multiple-handicaps (K-3rd): Put masking tape spots on the floor. Have students begin on defined "spot". They can move on/off of it and return to the same spot (location).

Students with autistic behavior (6-8 Years): Different cues with visual aids helpful. Provide models, use repetition.

Students who are deaf or who have hearing impairments (pre-school): Give each student a plastic spot with their name on it to label spot on floor. Find a way to cut down the stimuli.

Students who have severe disabilities: Focus on highlighting perceptions of movement. This can be done by emphasizing the type of movement or having a partner move the student's arm or other isolated body parts.

LESSON 3/*Shape in Space*

Objective:
To discover the many ways you can make designs with your body in space.

Topic Question:
"Everybody FREEZE where you are right now. Notice the design or shape your body is in. Look at the person closest to you. How is your shape the same or different from theirs?" (Hands clenched, open, arms straight, bent, body leaning, legs crossed, etc.)

Exploration:
"We can create an endless number of shapes with our bodies in space. Let's explore some of the possibilities. Begin jogging through space (around the room). When I give the signal, FREEZE. (Drum, tambourine, clap, etc.) Notice the shape your body is in. Now, continue to jog through the room. When I give the signal, jump as high as you can and FREEZE. How is this shape different from your last one? You will now have 10 counts to move, and on the last count, find a totally new shape in which to FREEZE." (Teacher can suggest a variety of shapes for the class to try): Curved shape, stiff, loose, wide, narrow, etc., and a shape you've never put your body in before."

Focus:
(Have children stand with a partner.) "Holding hands, make the biggest shape you can with your partner." (Point out the different ways students have made large shapes.) "Now, do the opposite, take up as little space as you can with your partner. Can you two find another way to make a small shape? Now let go of your hands and connect through another body part to make a new shape; connecting knees, elbows, backs, etc. Note the variety of shapes that have been created."

(Divide the class into four groups.) "With your group, you have 10 counts to make a circle. This time you have 10 counts to make a shape in which you are connected by any body part, except your hands. Now, this time you have 15 counts to make a shape with an odd number of feet touching the ground." (Teacher goes to each group to count feet!) "For your final shape, find one in which one person is off the ground." (For any of the above shapes, if needed, give groups an additional 5 more counts to complete shape.)

Materials:
hand clap or rhythm instrument as signal and counter (drum, tambourine, woodblock, etc.)

Vocabulary:
shape

Linkage:
spatial relationships, interpersonal relationships, time perception, listening skills, decision making, body awareness, gross motor skills, cooperation, attention span, creative thinking and problem solving, decision making

Adaptations:
Students who have severe developmental delays (High School): Vocabulary can be changed to make lesson more accessible. Create a lesson specifically on vocabulary as preparation. Repetition of words and movements useful.

Students who have developmental delays: Use taped music. Suggest that a change is coming before the freeze signal.

Integrated 5th Grade: Possible spin-off: Pair students, have them make numbers and letters or shapes with their bodies.

Students who have severe disabilities: Continue to use "spots" and generally simplify lessons. These students may require partners to help them move.

Students with autistic behaviors: Use an object like yarn or rope to make a circle. Make shapes with the yarn. Do co-active movements by establishing patterning. You as the teacher can copy the student's movement.

Students who are deaf or who have hearing impairments (Preschool): Flash lights for FREEZES. Flash the lights for FREEZE cues.

LESSON 4/*Levels In Space*

Objective:
To discover the range of movement possible in relation to the earth.

Topic Question:
(Teacher asks for 3 volunteers to demonstrate the following: "_____ is painting the ceiling, _____ is painting the walls and _____ is painting the floor." What do you observe about each persons' use of space while painting?" (Student painting the wall could use the entire range of levels: high, middle, low.)

Exploration:
(Warm-up the group by having them run to the beat of a drum or shake of a tambourine and FREEZE in space on a signal. Point out the range of levels they've stopped in.) "This time you need to FREEZE when you hear the signal, FREEZE on a high level. Now, FREEZE on a middle level. In the last sequence, FREEZE as close to the ground as you can."

(Students count off in groups of three. Teacher designates all the 1's to use high space, the 2's middle, 3's low space) "In your group (trio), choose a frozen shape on your level. When the music begins*, start to move freely, always maintaining your level. When the music stops*, everyone freezes. (Point out the interesting sculptures created with the use of levels. Activity can be repeated so children can experience all three levels.)

Focus:
(Children are sitting down. Elicit a list of movements that occur in high, middle or low space. To collect images for a culminating dance, have students relate levels to other areas, i.e., zoological, modes of transportation, sports, etc., depending on their age and interests. "All the 1's come forth to form a group, the 2's to form a second group, and the 3's a third. All the number 1's are going to become an animal that moves on the ground, the number 2's are an animal that moves on a low level, the 3's a high level animal. The dance begins with all the animals in their sleeping shape. When the music begins *, the ones wake up and move their animal through space around the sleeping animals. When the music stops, FREEZE wherever you are. When the music starts up again, the twos wake up and move their animal on a middle level, FREEZING when it stops. Then it's the animals turn who travel on a high level." (The dance will end with all children frozen in action, showing a scene of animals [jungle, forest, circus, etc.] existing on many levels. For older children, each group alone could depict a sport showing the levels integral to the game's execution.)

* Music is optional. The beat or signal of a drum can also be used.

Materials:
drum or tambourine, music

Vocabulary:
level, trio

Linkage:
body awareness, gross motor skills, interpersonal relationships, decision making, spatial relationships, listening skills, impulse control, creative thinking, problem solving

Adaptations:
Students who have severe developmental delays: If the students cannot remember their assigned numbers find a way to help them, i.e. have them wear colored tags.

Students with autistic behaviors: Used real objects, paint and brush, to model movement.

Students who have severe disabilities: Have a partner help them move.

Disability awareness: Talk about how movement is defined by representation - i.e. what do we do to represent an animal on the ground. How would our movements look if we couldn't use parts of our bodies. How could we adapt the representation.

LESSON 5/*Dance Sequences & Choreography*

Objective:
To understand the concept of the dance sequence as a progression of movements.

Topic Question:
"We have talked about level, shape and movement in space. Who thinks that they can combine all three, starting here and ending up there?" (Designate two points in the room, A and B, by walking from one to the other. Have two volunteers come forth to stand at point A and another at point B.) "I'm going to count to 8. On count one, begin by making any bodily shape. As I continue the 8 counts, you can move to any level and make any shape, but you must get to this spot (point A or B) by the count of 8. The rest of you, as the audience, pay close attention so you can tell me what you saw." (Write down their observations in the order in which the movements occurred, encouraging their ability to recall and perform sequencial movements and classify levels, shapes and movements that travel or stay in one place. (eg., Low space, roll, crouch, jump, high shape, run...FREEZE, middle shape.) "You have just made a dance sequence. A dance sequence is a progression of movements".

Exploration:
(Have the class blow their personal space bubbles, or spread out to give each other enough room to move.) "I'm going to give you some movement words. When I say a word, show me in movement what the word means." (stretch, bend, twist, turn, whirl, wiggle, lean, drop, curl, uncurl, kick, open, close, explode, melt, shudder, grab, hug, etc. Periodically check their awareness of levels and shape.) "What kind of space are you using for these movements?" (Responses: in place, personal space.) "Now try this word - jump. See how many different ways you can jump. Is there a way to make your jump travel from place to place? What are some other movements that travel through general space? (creep, roll, hop, leap, march, skip, limp, swoop, glide, slither, plunge, turn, walk, run, float, etc.) Draw from the student's movements and list of levels from the previous lesson. This will personalize the repertoire.

Focus:
(Have children get a partner.) "With your partner, go and make your own dance sequence. Remember to begin in a shape and end in a shape, and to put some levels and steps in it so that you can move across the room. See if you can make a movement sequence and repeat it. (Give them about five minutes, and then another minute to practice.) "Now, come two at a time across the floor." (You can further challenge older children to put their dance sequences to eight or sixteen counts.) "Someone who puts dance sequences together to make a complete dance is called a choreographer. Which two dance sequences were most alike? Which are most different? Which sequence took up the most space? Which took up the least? Let's pick three very different ones to put together to make a dance (choreography)." Have the children consider including contrasts for interest and the quality of the transitions from one sequence to the next, i.e., is it choppy, awkward to do, smooth, abrupt, etc.)

Materials:
optional percussive accompaniment of choreography

Vocabulary:
dance sequence, choreographer, audience, contrast, transition
See also: list of movement words that are specified in *Exploration* section

Linkage:
spatial relationships, interpersonal relationships, listening skills, gross motor skills, decision making, sequencing and recall, observation and classification skills, body awareness, creative thinking, problem solving

Adaptations:
Students who have severe developmental delays: This lesson may be too high level, too abstract.

Students who have developmental delays: Students might need more preparation for the focus part of this lesson.

Resource Room (4th-6th Grade): Can be made into two lessons with the first one focused on observations. Can be helpful at this age to use the term "movement" rather than "dance".

Students who have behavioral disorders: Break lesson into three sessions as it covers a lot of material.

Students who have autistic behaviors: Use visual concrete models throughout the lesson.

Students who are deaf or who have hearing impairments (Preschool): This lesson might be too complex for this age group.

NOTES FOR VSAM

(Questions, Suggestions, Comments):

Please Return To:
Very Special Arts Massachusetts
The China Trade Center
2 Boylston Street
Boston, MA 02116

Movement II/Materials List

Rhythm Instruments:

Tamborine
Triangle
Gong

Taped Music

Recorder

Paper Streamers

Scarves or pieces of light material

Balloons - 6

Masking Tape

Piece of Rope 10 - 12 feet long

Objects with tight and loose qualities:

Rag doll
Top

MOVEMENT II

Goal- *To understand the concept of force as an integral part of all movement by exploring its elements: attack, weight, strength and flow.*

LESSON 1/*Defining the Element - Attack*
(Sharp & Smooth Movement)

Objective:
To understand how the sharp and the smooth qualities of movement are part of our daily lives. They are in our movements and in the world around us.

Topic Question:
(Teacher holds a scarf or piece of material. She shakes it vigorously in the air.) "When I shake the scarf like this the movements are sharp and sudden." (She moves the scarf in a slow smooth motion.) "When I move the scarf like this the movements are smooth and sustained. Can you show me some sharp movements by moving your arms? Now let me see what smooth movements would look like." (Depending on the student's developmental level the teacher can do more modeling or can begin right off by moving the scarf and asking the students to describe the movement.)

Exploration:
(Each student is given two pieces of paper streamers to tie to their wrists.) "Begin by moving to the beat of the drum (or clap) and stop on the fourth beat as quickly as you can." (Teacher beats drum at a fast pace, repeating the four beats and accenting the fourth beat each time.) "Each time you stop, you make sudden sharp movements. This time I will make a long smooth sound (triangle, gong or recorder) and you should move continuously to the sound until you can't hear it any longer." (Teacher makes the smooth sounds several times. Encourage the students to move on different levels and to try rolling, turning, etc.) "In partners, move to the sharp and the smooth sounds. You can stay in one space and then try moving through space together. When the music stops find an ending together."

Focus:
"Machines have many moving parts. Some parts may have sharp, sudden movements and others, smooth, sustained motion. Let's create a machine by having one person go into the middle of the circle and start a movement that is a sharp or smooth. Remember, a sharp movement has a stop and a smooth movement keeps moving, flowing. Gradually each person will go into the circle and add their movement to create a machine." (The students can make vocal sounds to go with their movements.)

(Teacher can talk with students about animals that have sharp and smooth movements, and also, how sharp and smooth movements apply to various sports.)

Materials:
scarf, streamers, percussion instruments, triangle, gong, recorder

Vocabulary:
attack, sharp, smooth

Linkages:
Body awareness, gross motor skills, cooperation, listening skills, impulse control and decision making, problem solving, creative thinking.

Adaptations:
Students who have developmental delays: Make the lesson as hands on as possible. The students should try working with the scarf, then take it away and do the same movements without it.

Students who have autistic behaviors: Make the lesson as concrete as possible with visual and kinesthetic (body) modeling. The teacher should move with the students.

Students who are deaf or have hearing impairments: Flash the lights as a visual cue along with beats of a drum. The teacher should model smooth movements by moving with the students.

Students who have behavioral disorders: Try allowing students to take turns with the musical instruments in the exploration part of the lesson.

Students who have severe to profound disabilities: Students can participate in this type of activity in an integrated setting with a partner.

Disability awareness: The quality of movement for many children with disabilities is affected is some way. Children who have low body tone will have more fluid movement. Children who have high tone will have sharper movements. Children with higher body tone often have a characteristic appearance of the body being withdrawn and in a flexed position.

LESSON 2/*Defining the Element - Weight*
(Light & Heavy Movements)

Objective:
To understand how the light and heavy (strong) qualities of movement are part of our daily lives. They are in our movements and in the world around us.

Topic Question:
(Teacher asks for two volunteers.) "Watch as _____ and _____ hit this balloon into the air. Are their movements light or heavy as they continue to keep the balloon up in the air?" (Depending on their developmental level the teacher can model by demonstrating movements with both a light and heavy (strong) force.) "Does it take a lot of strength to keep the balloon moving?" (It takes very little strength.)

(Teacher asks for two volunteers.)" _____ and _____ are going to push against the wall as hard as they can. Watch how they use their bodies. Are they using light or heavy movements as they push?" (This can be done with a real object if it needs to be more concrete.)

Exploration:
"Now that we are beginning to understand what a light or heavy movement force is in movement, can you think of times when you use one or the other to do things?" (Light-pick up a feather, put down a glass, etc. Heavy-push something that weighs a lot, throw a ball a far distance, etc.)

"We are going to explore light and heavy movements. Remember when you try the heavy movements that they have weight and strength behind them or in front of them. First, we will move to the music that has a light quality and you will try moving with a light quality. (If pieces of material, scarves or balloons are available you may want to try using these props for part of the time as they engender moving with a light quality. The accompanying music can be tapes or instruments.) "This time you will try out all the strong movements you can think of as you move to the music with a strong force." (The whole class can try this all together or you can divide them into two groups and have them be observers and movers and then switch. Allow both groups to try both qualities.)

Focus:
"When you move with a light quality, an image or a picture may come into your mind that reminds you of something that moves this way. What might you think of?" (Feather, balloon. butterfly, bird, etc.) "What about when you move with strength?" (Elephant, giant, dinosaur, bulldozer, etc.) "We are going to focus on a dance of contrasts. In partners, one of you will be very light in your movements and the other will be the opposite, by using heavy strong movements. Make sure to relate to your partner as you move, use levels and take the space you need." (Students begin to move together.) "When I hit the drum (clap) find an ending for your dance by making a frozen shape." (If appropriate, the students may want to work on and then show their dances to each other.)

Materials:
balloons, material, scarves, rhythm instruments, recorder, taped music

Vocabulary:
weight, light, heavy, strong

Linkages:
Observation skills, listening skills, body awareness, gross motor skills, spatial relationships, personal space, problem solving, decision making, creative thinking.

Adaptations:
Students who have developmental delays: Emphasize the use of props to help integrate the contrasting movements.

Students who have autistic behaviors: Allow all the students to work with the props (balloons, feathers). Make the experience as concrete as possible.

Students who are deaf or have hearing impairments: Props will be helpful as a vehicle for providing a sense of weight. Flash the lights for a cue to freeze in space.

Disability awareness: As in Lesson 1, discuss how tone affects movement. Low tone will make movement seem lighter in quality; high tone will give the impression of heaviness. Discuss how assumptions can or are made about a person by the quality of their movement.

LESSON 3/*Defining the Element - Strength*
(Tight & Loose Movements)

Objective:
To understand how the tight and loose qualities of movement are part of our daily lives, both, in our movements and in the world around us.

Topic Question:
(Teacher requests two volunteers to come forward and gives them a piece of rope to hold between them.) "What do you have to do in order to make the rope very tight?" (Pull it tightly at both ends.) "When _____ and _____ make the rope tight what happens to their arms?" (They are stretched and tight.) "Now let the rope become loose. Describe what happens to _____ and _____ when they do this. Watch as they alternate between tight and loose as they work with the tension in the rope. What do you see?" (Their bodies become tight and loose like the rope.)

Exploration:
"Make your whole body very tight and begin to move. What does it feel like when you move in this way?" (Muscles are very tight.) "Try to move as many ways as you can think of with a tight body. Is it easy or difficult?" (Point out the different ways that students are moving.) "Gradually you begin to change, transform and become very loose, as if you have no bones. You are loose." (Images that might come to mind from tight to loose might be from a robot to a ragdoll, a top wound up very tightly, that spins and gradually becomes looser, wobbly and falls. To make this experience concrete you can use any objects that can demonstrate these qualities and then translate the concepts to a more abstract form.)

Focus:
(Place students with partners.) "With your partner you are going to create something that moves with either a tight or loose quality. It can be a creature from another planet, an imaginary machine that moves or a kind of robot. Perhaps this thing makes sounds that have a tight or loose quality to go with the movements. You will have to connect with each other by making contact with some body part." (Hands, elbows. back, feet, etc.) (You will have some time to work together and decide what you want to create. When I begin to play the music (percussion instruments or taped music) "you will begin to move through the space with your partner and together, you will interact (through movement, without words)" with the other movers you encounter. You will begin your dance by making a frozen shape with your partner which will come alive when the music begins and will end in another frozen shape when the music stops." (The class can be divided into two groups so that they can watch each other move and can be given a chance to discuss what they observed.)

Materials:
rope, objects with tight and loose qualities, percussion instruments, taped music

Vocabulary:
strength, tight, loose

Linkage:
Observation skills, gross motor skills, cooperation skills, decision making, body awareness, problem solving, creative thinking.

Adaptations:
Students who have developmental delays: Work closely with students modeling the desired qualities of movement and choose images that are developmentally appropriate.

Students who have autistic behaviors: Emphasize the use of concrete examples (using the rope) and gradually move to more abstract examples.

Students who are deaf or have hearing impairments: Flash the lights to signal the beginning and the end of the dances. Instead of music the teacher can indicate a sense of the movement in music by moving arms like a conductor for the length of the dance. A drum beat can also be felt through the vibrations.

Disability awareness: This lesson offers another opportunity to explore the relationship between muscle tone and movement. This allows a greater understanding and awareness of people with disabilities and the ways they move.

LESSON 4/*Defining the Element - Flow*

Objective:
To explore the free (going with) and bound (restricted) qualities of movement which make up the force element. Define the element 'flow' (which has continuous changes within a range from free to bound) as it exists in our daily lives and in the world around us.

Topic Question:
"If you were walking your bicycle between two cars that were close together and didn't want to scratch either car, how would you move?" (Possible answers: carefully, slowly, stop and go. Depending on the developmental level, you might want to make the example more concrete by having people pretend to be cars and having a third try to move between them, holding something large.) "This kind of restricted movement is bound flow."

"Now, imagine you are in a large field and you can run as fast as you want. There is nothing in your way. What would your movements be like?" (Possible answers: care free, easy, free.) "This type of movement that "goes with the flow", is free flow movement."

Exploration:
"Let's try working with free and bound flow as we move. We are always using degrees of one or the other, sometimes more, sometimes less. We will begin by using all the space in the room and trying to move without stopping. When I hit the drum, you will start moving in a continual flow of movement. As you move you may want to try exploring other levels. Remember to stay in motion as you do this." (Teacher hits the drum to signal students to begin. After a few minutes the teacher will ask the students to come to a stop.)

"Now we are going to mark off a smaller space in the room." (This can be done with masking tape, a piece of rope.) "All of you will move in this space. It might be difficult to move without bumping into one another. We will have to move carefully, with a sense of caution. You may have to stop and start to avoid running into each other." (Teacher hits the drum to signal students to begin and to end.)

Focus:
"The environment around us and things that we are doing help to determine whether our movement has a bound or free flow quality. We will divide into two groups" (or more, depending on the size of the class) "and each group will pick an environment; the jungle, the beach, etc., to move within, while doing something. In the jungle, you might have to cut a path in front of you to be able to move ahead or perhaps you have to swing across the river by holding onto a vine. On the beach you might be having races, swimming or playing frisbee. Take some time in your groups to decide where you are and what you are doing. You will have time to try out your ideas and to determine when your movements are free or bound." (These movement pieces can be done simultaneously and discussed together or performed for each other. They can have musical accompaniment.)

Materials:
Masking tape or piece of rope 10 feet long, percussion instruments and taped music.

Vocabulary:
flow, free, bound

Linkages:
Spatial awareness, body awareness, cooperation and decision making, problem solving, creative thinking

Adaptations:
Students who have developmental delays: Allow the students time to really experience the free and bound movements. Pick an environment that is familiar to them for the focus part of the lesson. Have them move between their desks or in a large open space.

Students who have autistic behaviors: The teachers should move with the students to help model the contrasting elements. In the focus part of the lesson, it would help to provide props that are appropriate for the chosen environment to make the experience more concrete.

LESSON 5/*Movement Improvisation*
(Integrating the Elements of Movement)

Objective:
To discover through movement improvisation (a dance that is made up in the moment) how the qualities of movement that we have worked on combine together to create the basis for all our movements.

Topic Question:
"To improvise is to make up or invent something in the movement and each time you improvise, the movements can be new or different. Who can show us three movements when I play the drum, triangle and bell? (Volunteer steps forward and moves to the instruments.) "Who can describe the qualities of sound and movement?" (Depending on developmental level the teacher may have to describe or model the answer to this question. Possible answers: drum-sharp, heavy, tight, bound: triangle-smooth, light, loose, free; bell-sharp, light, etc.) "When you play a sport like soccer" (tag, baseball, swimming,etc.-appropriate to age level) "how would you describe the way you move?". (Possible answers: fast, quick, sudden, strong movements.)

"If you were preparing and planting a garden, first, you would dig up the earth and then plant the seeds. What would your movements be like?" (Possible answers: to dig-forceful, strong, sudden, bound, to plant-light, smooth, free flow) "All our activities share a varied combination of movement qualities." (Teacher can choose any examples she/he feels are particularly relevant to the developmental level of the students. The activities can be role played for children to create more concrete examples.)

Exploration:
"If we look at the world around us, we can see many examples of all types of movements. In nature we see animals; a rabbit hopping in the fields, a snake slithering in the grass. The air around us has many qualities; a soft gentle breeze can become a raging wind that can lift a tree up by its roots. Improvising in partners, "A" and "B" (for young students you can tape red and blue colored circles on them for turn cues) "you will move to different kinds of music, exploring levels, shapes, and contrasting movements that go with the music you hear." (Teacher will play instruments or can play tapes.) "When I call out "A", they will lead and "B" will follow. Then we will switch so that "B" can lead." (Teacher should give each student a chance to lead. Support the students by noticing when they take risks and when they try new movements.)

Focus:
"We will now try a movement improvisation with a theme." (Pick one appropriate to age level, i.e. a storm in the woods with animals; on a boat- a storm at sea.) "Everyone will begin in a frozen tableau (picture). Some of you will be the animals, others the trees or the wind. The teacher will play instruments or tapes to accompany the movement improvisation.) "When the music begins you will move and when it ends you will find a final shape to freeze in."

(The teacher will determine the appropriate length and complexity of the improv in regards to the students abilities. It would be possible to break into smaller groups and have each one work on their own improvisation which can then be shared with the rest of the class.)

Materials:
Pieces of material, instruments and taped music.

Vocabulary:
Improvisation and tableau.

Linkages:
Body awareness, gross motor skills, cooperation, listening skills, decision making, problem solving, creative thinking

Adaptations:
Students who have developmental delays: Focus on the moving parts of the lessons. The questions and answers may be too advanced and are not necessary if developmentally inappropriate. Allow the students to experience all the elements with a theme they can relate to.

Students who have autistic behaviors: Adding props may be helpful as a way of concretizing the movement experience. They can give the students a greater sense of security as they move and allow the students experience a wider range of movements.

Students who are deaf or have hearing impairments: Let the students feel some of the vibrations of the instruments. They can hit a drum with their hands to create a beat.

Disability awareness: In an integrated setting, ask the students to think about the movements of their peers who have disabilities and name the qualities of those movements from the movement vocabulary that they have learned in these lessons.

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PRINTMAKING

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PRINTMAKING I

This printmaking unit is divided into five consecutive lessons. Basic printmaking skills are developed with each unit which give participants the means to go one step further. The lessons are meant to be basic and success oriented. Unit I is geared to young children, primary grade level. Lessons use recycle materials and found objects. **Printmaking II** (intermediate unit) has more advanced lessons which emphasize specific techniques of printmaking.

When explaining printmaking, as with any art form, it is important to keep things simple and to the point. Relate information to concrete examples whenever possible. For example, you might say, when you walk through the snow, what do you make? Footprints. When your fingers are dirty you make finger prints. You could also, name things that are printed; money, rubber stamps, newspaper, books and go around and point at clothing that has been printed. Together you conclude that printing is making more than one of something. Many materials can be printed as you will see with the recycle materials in these lessons.

Printmaking is fun, it amazes and delights children at any age and skill level. Since more than one of the same image is created, children are able to keep their projects and teachers can display them at the same time. Thus, children do not loose their enthusiasm by waiting to bring home a project. In a sense everyone is happy. Throughout the lessons do the projects with the children but make sure you don't make a sample for everyone to copy.

These lessons are to be used as a guide. Don't be afraid to vary, experiment, add to, subtract from or even break them down further. Create your own systems and make these lessons work for you. Printmaking lends itself to simple steps. It is easy to bring one material out at a time. As mentioned earlier, the goals of the unit are to reinforce basic skills, color and shape identification, foster development of fine and gross motor skills. have a successful visual art experience, understand the printing process and have a good time. This Unit also promotes cooperative and sequential learning. If children enjoy this and you would like some more technical lessons, look at the **Printmaking II.**

You might want to have the students bring in an old shirt or a smock to do these lessons.

Printmaking I/Materials List

Found Objects or Materials:

Any textural materials to make impressions in the foam.
Beans
Paper clips
Paper plates/bags
Plastic forks
Sand paper
Shells
Sponges
Styrofoam meat trays or buy scratch foam
(Do not use chicken trays. Make sure they are clean or they carry disease).
Toothpicks

Art Supplies:

Brayer 4" soft
Brushes #7
Construction paper (assorted 9" x 12", 12" x 19")
Glue
Mural paper
Paint cups
Pencils
Poster paints (Turquoise, Yellow, Magenta, Green or make colors)
Scissor
Tissue paper (assorted, 12" x 18")
Water based (water soluble) printing ink (Black, big tubes of 2 colors)
White paper

Other:

Fish (about 12") - Bass or any fish with a lot of scales (except flounder) - go to a local fish market and explain what you are doing - they might donate
Plexiglas (buy scrap at any glass company, approximately 12" x 12")
Potatoes, Carrots, Limes, Lemons
(All vegetables should be cut into various shapes ahead of time.)

Printmaking with a Brayer: To be used with lessons using a brayer

Squeeze out a little ink onto the middle of the plexiglas. Using a soft brayer, spread a thin coat of ink on the brayer rolling as little as possible (to keep it from drying). Keep the ink wet for better results. You can turn the brayer when rolling with one color but not with multicolored inks.

You can use the same plexiglas. Just start with the lightest color ink and get successively darker (i.e. yellow, orange then black). Too much ink fills in the holes and you loose your print.

When you roll the ink on the print, place the plate on an open page in a magazine, (marks up). After each person has a chance to print, turn the page in the magazine. This keeps ink from getting all over the back of the image. It is a simple idea but it works.

When cleaning up, put the brayer and plexiglas right in the sink as the children wash up. When they are done the plexiglas will be partially clean.

PRINTMAKING I

Goal- *To understand printmaking, it's many possibilities/flexibility and to develop positive self concepts.*

LESSON 1/*Exploration of Printmaking*

Objective:
To explore a variety of materials and become aware of the basic ideas of printmaking - how it works and how you make it work. To review basic shape and color identification.

Topic Question:
"What is a print? How can I make one?"

Exploration:
Teachers should cut vegetables and fruits ahead of time. Potatoes and carrots can be cut into basic shapes (squares, triangles, or use as is - ovals and circles).

Ask children to pick up a specific shape. They need to lightly dip or paint the vegetables to prevent the paint from dripping. Some people prefer to blot on a paper towel to make sure there is not too much paint on the fruit or vegetable. They should print it repeatedly. Talk about how it gets lighter each time you print it. Try another shape and another color, etc..

Finally, have them paint one of their hands (or just do a finger) and stamp it.

Review what you've learned about prints/shapes/colors.

Focus:
Think about what makes the best prints. How many can you make before you run out of ink? Discuss shapes and colors.

Materials:
Cover tables with newspaper. Cut potatoes and carrots into basic shapes ahead of time. Cut lemons and limes in half ahead of time. Poster paints (basic colors). Brushes optional. Paint cups.

Vocabulary:
prints, stamping, basic shapes (square, circle, triangle)

Linkages:
Eye hand coordination.
Listening skills.

Shape/color identification.
Sequential learning.
Creative thinking.
Cooperative learning.
Following directions.
Attention span.
Decision making.

Adaptations:
Students who have attention deficit: Limit materials. Bring out one color and shape at a time.

Students who have autistic behaviors: You might have to work with them one on one. Also, if they have an aversion to tactile substances you might want to eliminate the hand print or work with them one on one.

Students who have behavioral disorders: Limit color and shape options for students who are anxious. Give structured designs rather than random designs in the beginning. Students work well in small groups and parent or aide participation is recommended.

Students with visual impairments: The project should be done in small groups. Change the order or amount of information and materials used as needed.

Students with severe disabilities: They will require greater assistance and should work with fewer materials. Focus more on the sensory qualities of the materials rather than a finished product.

Color mixing can also be used as an extension.

This lesson is a basic way to begin and allows participants to experiment with new concepts and media.

LESSON 2/*Combining Shapes and Creating Patterns*

Objective:
To learn to use shapes and colors in sequence to create an overall pattern.

Topic question:
"What is a pattern? How do I make one?" Go around and point to examples in clothing.

Exploration:
Once again cut up shapes out of fruit and vegetables ahead of time. Begin by reviewing the shapes and colors that are available. Reference their examples from Lesson 1. Everyone should pick three shapes and three colors to work with. Don't be afraid to work large scale. Take it step by step, first print one shape and one color. Fill the page with scattered blue circles, for example, then alternate magenta triangles and finally yellow squares.

Vegetables and fruit should be dipped and then wiped off before stamping or you will have too much paint and it may splatter. Also, too much paint makes carrots slide. With older students, brushes can be used but are really not needed unless you prefer them. Use potato halves with shapes cut off bottoms and keep skin attached for friction. Once a fruit/vegetable is dipped into a color, it should remain with that color. This will prevent the paint from mixing to a mud color.

Focus:
"Think about what patterns, colors and shapes you like. What do you like about them." Instructors should demonstrate many different possibilities. Students can all help in the pre-activity.

Materials:
Newspaper to cover tables. Vegetables (potatoes, carrots, lemons, limes). Poster paints (for example, Yellow, Magenta, Turquoise, Purple, Orange, Green or whatever you want). Cups for paint. Brushes. Sponges cut in various shapes can be used.

Vocabulary:
Patterns, shapes, primary colors (Red, Yellow, Blue), secondary colors (Green, Orange, Purple), repeating.

Linkages:
Discrimination of shapes/colors. Decision making. Observation. Patterns in nature can be discussed. Following directions. Creativity.

Adaptations:
Students with visual impairments: Try using shaving cream or pudding on a desk top to give the students practice in print-making.

Students who have behavioral disorders: Limit color and pattern to one choice. Parent participation or supervision is helpful.

Students who have severe and profound disabilities: Concentrate on exploration of materials. Feel, smell and even, if possible, taste the materials. Use simple language and hand over hand assistance.

Background paper can be taped down to make things easier.

Lesson can be simplified or made complex and tailored to the student population as needed.

LESSON 3/*Printing Plants Using Hands and Sponges*

Objective:
To learn to use many hand and sponge prints in a creative way to make a plant.

Topic Question:
"What is a plant? Can you name the parts of a plant?" (Leaves, stems, roots, planter etc.)

Exploration:
Begin by trying to put your hand (and the student's hands) in a variety of positions. Talk all about leaves of plants and talk about different types of plants. Do leaves bend up or down or both? Put all the hands in a circle. Talk about how we are same and different, in terms of shape and color. This makes us all special. Go back to work areas.

Next dip all hands onto a plate with a small amount of green paint on it. Print 8 to 10 hands on the paper (you can do this with 1 or 2 dips). Their hands become the leaves for the plants. Make sure not to use too much paint or you will splatter. Actually press hands down - do not slam them or you will splatter. Wipe off but wait to wash. You do keep getting dirty.

Use another shade of green. (You can just add yellow or white to the green on the plate and mix with the sponge.) Using sponge that has been dipped in paint, stamp in the stems - do not drag the sponge - that's painting not printing. Print in lines (straight or bent) to connect leaves.

If you want, give out new sponges for the third color and print a planter.

You can discuss how everyone is green like Kermit the Frog. There is even the song "It is not easy being green." It becomes a class joke!! Use soap when you wash up.

Focus:
"Are there any plants in your house? In the class? What do you have to do to make plants grow?" (Water, sunshine, seeds.) "How did we make green paint?" (Yellow and Blue or Turquoise.)

Materials:
Newspaper for table or floor - wherever you work. Cut sponges into long rectangles. Poster paints (Yellow, Turquoise, Blue, White, etc.) Plates. White or mural paper (18" x 24" or 24" x 36").

Vocabulary:
leaf/leaves, green, stems, plants

Linkages:
Social Studies and Science - Nature. Grow plants in the room and read stories about nature.

Social/Academic Skills such as cooperative learning, decision making, creative thinking, sequential learning.

Adaptations:
Students who have visual impairments: Fluorescent prints work well with students with limited vision.

Students who have severe to profound disabilities: These students require assistance to complete this activity.

Children can work on the floor if you desire. You might eliminate this lesson for children with tactile aversion.

Allow more time for clean up.

One teacher printed roots and dirt line. She then linked into science with this lesson.

You can work with mural paper on the floor - this is a great end of day activity.

LESSON 4/ *Fish Prints*

Objective:
To learn to work with a brayer and print a set image.

Topic Question:
"What can happen when you roll ink on a fish? What does it look like printed?"

Exploration:
Begin by looking at the fish. Talk about the shapes and parts of the fish. Explain how a fish has scales. Have the children touch the fish. Spread the ink around the plexiglas using the brayer (see previous directions). Wash and dry the fish a little. This way it smells less and it's less slimy. Have one child roll the ink over the fish. Place tissue paper over the inked fish - pat it gently. Remove tissue paper and repeat for each child.

Put a little drop of glue on the back corners (all four) and glue to construction paper.

Focus:
"Where do fish live? What did the fish feel like? What are scales? What does it smell like?"

Materials:
Go to a local fish market and see if they will give you a Bass or scaly fish (about a foot long). Have a trash bag for the fish after the project. Cover desks with newspaper. Tissue paper - assorted 12" x 18". Glue, cups and glue sticks (depending on whether you have to squeeze bottles or not. Construction paper 12" x 8" or 18" x 24" is better. It will frame the piece of tissue. Brayer (soft). Black water based printing ink. Plexiglas.

Vocabulary:
Brayer, scales, slimy, fish, texture, head, body, eyes, schools, mouth.

Linkages:
Using senses - sight, touch, smell.
Fine/gross motor skills.
Science/Social Studies - Marine life.

Adaptations:
Students who have visual impairments: Modify to make this lesson beneficial to students with visual impairments.

Children who are tactile defensive might not do well with this lesson.

Some students may enjoy working on the floor.

LESSON 5/ *Texture Prints*

Objective:
To explore various textures and see how they reproduce when printed. To create a survey of these textures in an abstract way. To learn tactile discrimination.

Topic Question:
"What is a texture? Where can you find texture? Touch your head, your elbow, the floor, your clothing and your hair."

Exploration:
Begin by going around the room and picking up 3-D objects that could make a mark in the styrofoam. Distribute them equally in bags.

Give each child a bag filled with objects of various textures. Name a texture. Have them find it in the bag and use it in anyway they can to make an impression in the styrofoam. For example, you can say, "Find something coarse (sand paper). Use it to mark the styrofoam." Repeat the process with other objects.

*Evenly roll ink across styrofoam filled with a variety of textures. You can use one color or many. Lay paper over the print at your seat and rub evenly with your fist. Hold half of the paper (to keep it from moving and rub the other 1/2 with your fist then switch hands and rub the other half. Count to twenty, remove paper. Continue and have everyone look at each other's piece. Print 2 to 3 with each child and throw away styrofoam trays. They don't dry well. If you do not want to throw them out mount them on paper as examples.

Focus:
"Think about how objects feel? Name something rough, smooth, coarse, soft, etc."

Materials:
Styrofoam trays (washed and edges cut off) or use 1/2 sheet of scratch foam. Assorted textures (plastic forks, staples, pencils, shells, sand paper). Paper bags, brayers, plexiglas. Construction and white paper (9" x 12"). Water based (water soluble) printing ink (multicolored and later black).

Vocabulary:
texture, rough, smooth, coarse, soft

Linkages:
Tactile discrimination. Senses (touch and sight). (Other social & academic skills mentioned in previous lessons.)

Adaptations:
Students who have visual impairments: You might use products that will harden such as Play-doh-clay. Let the children experiment and make their own patterns to build self-confidence and esteem. Think of cookie stamps as a printing example.

*Read page about using a brayer.

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PRINTMAKING II

This printmaking unit is divided into five consecutive lessons. Lesson 1 gives participants an overall understanding of printmaking which makes it easier for them to do lesson 2 and so on. Like the Unit I (primary unit), the lessons are meant to be success oriented. Unit I is basic and works with more recycled materials, whereas, **Printmaking II** emphasizes more technical aspects of the medium.

When explaining printmaking, as with any art, it is important to keep things simple and to the point. Relate information to concrete examples whenever possible. For example, you might say, when you walk through the snow, what did you make? Foot prints. When your fingers are dirty you make finger prints. You could also, name things that are printed; money, rubber stamps, newspaper, books and go around and point at clothing that has been printed. Together you conclude that printing is making more than one of something. Many materials can be printed as you will see with the recycled materials in these lessons.

Printmaking tends to amaze children. Often children are shocked, surprised and pleased with their results. In this unit there is an opportunity to create a group mural(s) and fish prints. This is highly recommended. It allows children outside of the class to become aware that some very special things are going on in your classroom. This is a real boost to students particularly those with special needs. Multiple prints allow each print to be an original. Everyone gets one (you and the students). Some materials in the unit can be generated from recycled materials, while others must be purchased (possibly by parent group, grant or special project funds if available).

These lessons are to be used as a guide. Don't be afraid to vary, experiment, add to, subtract from or even break them down further. Create your own systems and make these lessons work for you. Printmaking lends itself to simple steps. It is easy to bring one material out at a time. As mentioned earlier, the goals of the unit are to reinforce basic skills, learn about texture, multiples, develop fine and gross motor skills, have a successful visual art experience, understand the printmaking process and have a good time. This Unit also supports cooperative learning and collaboration. Making a mural together is a wonderful way to bring and integrate children from various classrooms and of varying abilities. If you want to start out with more basic lessons look at **Printmaking I** before starting this unit.

You might want to have the students bring in an old shirt for a smock.

Printmaking II/Materials List

Found objects or materials:

Burlap
Feathers
Felt
Foil
Inner tubes from tires
Lace
Material scraps
Popsicle sticks
Sand paper
String
Toothpicks
Yarn
Cardboard for 2 lessons (one per child for each lesson)
Styrofoam meat trays or buy scratch foam below
(Do not use chicken trays.)

Art supplies:

Brayer 4" soft
Construction paper (assorted colors, especially
light blue 9" x 12" or 12" x 18")
Craypas (oil based crayons)
Glue cups
Glue
Mural paper
Pencils
Polyfoam (printing foam with adhesive)
Scratch foam (printing foam)
Scissor
Water based (water soluble) printing inks (assorted colors and buy big tubes of black)
White paper (9" x 12" and 12" x 18")

Other:

Plexiglas (buy scrap at any glass company, approximately 12"x12")

PRINTMAKING II

Goal- *To understand the printmaking, process, its many possibilities and flexibility. To develop a positive self concept.*

LESSON 1/*Glue Print Designs*

Objective:
To understand how you make a simple plate (printing surface) using everyday materials. To understand about the basic printmaking and how it works.

Topic Question:
"What is a print? How can you make one?"

Exploration:
Drip glue in a line design (abstract) onto a piece of cardboard. Let it dry overnight so you can print it in the morning. (This is a great end of the day activity.) Some glues are runny so put down plenty of newspaper and dry them on a level surface.

Review what a brayer is. Talk about how it moves like a toilet paper roll. Review how you roll out a little ink and try to coat the page. Multicolored inks work great, for example, yellow, green, blue or magenta, purple, turquoise or red, yellow, orange.

One at a time, roll out ink evenly over print. Work quickly to keep ink from drying. Use a magazine and turn the page at inking table after each child. After inking, place paper on print and have the child return to his/her seat. Make sure to hold the print so it does not move on the way back to the desks. Rub half the print while holding it steady on the other half, count to ten while rubbing with hands and repeat then remove paper. Try another print without re-inking. Repeat for next child. Do one set of colors, then do another set, repeating the process with each child.

Take time to look at each print. Show each print to others in the class.

Focus:
"Think about how to make the best print? How does a brayer work? Can you make more than one print without re-inking?" (Yes.)

Materials:
Elmers glue (white), squeeze bottles, cups, popsicle sticks. Cardboard 6" x 9" (bigger if you want). Brayers. Water based (water soluble) printing ink (multicolored and black).

Vocabulary:
print, brayer, multiple

Linkages:
Eye and hand coordination.
Fine and gross motor skills.
(Other social & academic skills mentioned in **Printmaking I**).

LESSON 2/*Construction - Texture Print Collages*

Objective:
To understand the role of texture in prints. To learn to mix found objects to create a print.

Topic Question:
"What is texture? How can it be used in printmaking? What is a collage?"

Exploration:
This will also be done in two parts (as with lesson one), making the plate and later printing it.

First the students must make the plate. Discuss texture. "Feel your hair, your cheek, the floor etc." Find various objects that have different texture and can be glued to cardboard. Glue them down in an abstract arrangement to the board. Make sure everything is really glued down. You can even coat the board with a glue and water (a little) solution if you wish. Do not make the glue too thick or you will cover up the textures you are trying to print.

The second step is printing the plate. Use one color or multicolored ink. Roll it out as you did in Lesson 1. Also, follow the same procedure with a printing (rolling table) and rubbing at your seat. Again try to pull a second print without re-inking. Keep plates and dry them out.

Collectively look at them. Discuss what textures work best and why. Discuss collage, and the idea of bringing many objects together to make a construction and then printing a plate.

Focus:
"What makes a good print? What makes a good plate? Which texture worked best? Can you still guess the texture used for the print?"

Materials:
Found object with textures (feathers, popsicle sticks, toothpicks, burlap, felt, sand paper, foil, material, lace, inner tubes to tires, string, yarn, etc. Avoid things that can dissolve or fall off, like rice. Brayers, water based (water soluble) ink, plexiglas, white or construction paper (9" x 12"), sturdy cardboard for backing (6" x 9").

Vocabulary:
texture, smooth, rough, soft, coarse, collage

Linkages:
Tactile discrimination.
Composition in visual art.

Attention span.
Decision making.
Creative thinking.

Adaptations:
Students who have severe and profound disabilities: The exploration of the materials is beneficial for these students. Help them explore the materials with their hands and their arms and legs as well.

This activity can be adapted for all ages and abilities.

You can choose to work realistically by creating a print that resembles a specific object but lessons tend to be stronger on an abstract level.

Create a recycle center in your room.

LESSON 3/*Self Portraits - What I Look Like*

Objective:
To learn about the basic shapes that relate to the face. Create a positive self-concept.

Topic Question:
"What do I look like? What shape is my head? My eyes, mouth, noses etc. How does my hair look? Is it straight, wavy or curly?"

Exploration:
Talk about faces and how we all have the same parts, but we all look different. This makes us all special.

Then explain, in order to do this lesson, we must draw with a pencil, pressing down but without going through the back of the scratch foam.

Step by step draw a head, neck, eyes, eyebrows, nose, lips ears and hair. Discuss shape and placement with each feature. You can add necks and shoulders if you wish. Also try to relate each shape to a form i.e. lips. The top lip is like 2 triangles. The bottom lip is a half moon/circle. (Refer to **Self Concepts,** Lesson I) You can add in patterns as a background (see Lessons 1 and 2 in **Printmaking I**).

Repeat previous inking setups and procedures. With this lesson one solid color works best. Print 3 or more with each student. It is best not to keep styrofoam. It does not dry easily.

You can hang these up and have them guess who's who. Always take a few minutes to dialogue and review what you have learned about faces and prints.

Focus:
Looking at people, individuals and yourself. Learning about shapes in relation to ourselves.

Materials:
Styrofoam trays or scratch foam. Pencils, not too sharp. (They are harder to use.) Brayers, printing inks, construction paper (9" x 12").

Vocabulary:
self-portrait, heads, eyes, noses, lips, ears, eyebrows, hair

Linkages:
Social Studies - Self image and self concepts. Shape identification.
Language Arts - Write words, sentences or paragraphs about yourself. Work at student's skill level.
Fine and gross motor skills and shape identification.
Multi-culturalsim/diversity - Appreciating similarities and differences.

Adaptations:
Disability awareness: Talk about what the face is saying by its shape and position of features. This can foster a discussion of awareness of non-verbal communication.

You could glue down the face prints on a large piece of paper and draw in the rest of the body using crayons or craypas, thus creating a class mural.

You might put a photograph next to the self portrait if you wish.

LESSON 4/*Under the Sea ... Fish Prints*

Objective:
To understand the shapes of fish. To create something that is your own but can also be a part of something bigger.

Topic Question:
"What is a fish? Where do they live? What do they look like? What is a school of fish?"

Exploration:
Begin by making fish faces together. Talk about shapes and list the parts of a fish - body, tail, eyes, fins etc. You could talk about the 'Little Mermaid'.

Step by step draw a fish in the styrofoam. Make sure you talk about how each fish will look different. Fill the page. Add scales, designs and patterns inside the body etc. Remember eyes too! These are make believe fish. You can do an octopus, jelly fish or mermaid if you like.

Then carefully cut them out - do not bend to get around corners - foam will snap. Now you are ready to print. One by one have them print. Multicolored ink works best. Follow same procedure from Lesson 1. You can make a loop around the fish if there are too many small details.

While waiting to print, students can work on under the sea backgrounds using light blue paper. They can make the other things under the water. List ideas on the board (seaweed, sand, rocks, shells etc.). They can use crayons or craypas.

Make sure you have a good coating of ink. You can stamp fish prints on large mural paper and add in the sea details later. This is a great individual and group project. Again, you can use crayons or craypas for underwater details and print around them. This keeps everyone busy.

Focus: Think about fish? They have shapes, patterns and colors. There are many different kinds. You can create your own. Your picture can be a part of everyone else's in a mural.

Materials:
Styrofoam (6" x 9"). Printing inks (Magenta, Turquoise, Purple). Brayers, plexiglas, scissor. Light blue construction paper (18" x 12"), crayons or craypas (oil based crayons) (assorted colors), mural paper.

Vocabulary:
fish, fins, tails, schools, sea weed, scales

Linkages:
Science - Set up a fish tank. Nature Studies.

Shape and design identification.
Social Studies/Geography - Where do tropical fish live? What kind of fish is native to the area where you ive?

Adaptations:
Break this lesson into two parts if necessary for students who work more slowly.

Some teachers have glued or stapled the syrofoam foam fish plate to the mural when they are finished printing. It looks great.

LESSON 5/*Construction Car Prints*

Objective:
To construct a printing plate using many components. To create a more complex print to bring many parts together to make a whole.

Topic Question:
"What do all cars have in common? How can I create my own? What is transportation."

Exploration:
Begin by looking in magazines. Find different car pictures. Inventory the things you see - wheels, windows, bumpers, doors, body, wipers, wheel etc. Include vans and buses.

Let each student draw their own car in polyfoam (self adhesive foam). Cut out each part and reconstruct the car on cardboard.

You can add in a road or show the time of day by adding a sun or a moon. Use as much of foam as possible.

Print one color at a time, starting with light colors and getting darker with each inking. For instance, start first with green, then blue then black. (See lesson one - repeat inking procedure.)

These prints are great because they show shading.

Focus: To become aware of transportation possibilities. To actually construct a plate that is multi layered. To observe the world around you and make it concrete in your print.

Materials:
Polyfoam (6" x 9" pieces), cardboard (8" x 11"), plexiglas, brayers, water based (water soluble) printing ink (blue or green ink works well), construction and white paper (9" x 12").

Vocabulary:
cars, wheels, windows, bumpers, shading, transportation

Linkages:
Social Studies - different transportation.
Shape identification and discrimination.
Creative thinking.
Decision making.
Attention span.
Sequential learning.

Adaptations:
You can discuss buses, vans and even trains.

ADDITIONAL READINGS FOR PRINTMAKING

CHAPMAN, Laura. Approaches to Art Education. N.Y.: Harcourt, Brace Jovanovich, Inc., 1978.

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HURWITZ, Al, Michael Day. Children & their Art: Methods for Elementary School. 5th ed. N.Y.: Harcourt, Brace, Jovanovich, 1991.

LOUDENFELD, Victor. Creative & Mental Growth. N.Y.: The MacMillan Co., Inc., 1975.

ROSS, John, Clare Romano. The Complete Printmaker. The Free Press, A Division of MacMillan Publishing Co., Inc., 1972.

NOTES FOR VSAM

(Questions, Suggestions, Comments):

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theatre arts

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THEATRE ARTS I

The following five lessons are designed to introduce children and their teachers to theatre arts or creative dramatics - developmental drama. What is drama? Is it acting? Is it a play? Can we find drama in a book?... In our classrooms? Can we create our own drama?

Drama is a part of every child's life. Children come to the classroom with a whole repertoire of stories relating to their own life experience, both real and imagined. The dramatic activities in this unit will help children become aware of the many ways in which we all communicate our needs, feelings, dreams and everyday continuing experiences. The activities link directly to reading and language arts goals.

Creative dramatics is a process. It is not intended to develop young actors but rather to encourage children to explore, create and communicate ideas and feelings through dramatic action.

In using theatre games and improvisation in the classroom, you, as the teacher are providing a comfortable and non-threatening environment in which to nurture creativity in children. Creative drama requires children to listen, interpret and sequence both verbal directions and events in literature. Improvisation and pantomime help stimulate creativity and fluency, and extend learning in other content areas.

Although we often associate creative drama with young children, these activities are appropriate for all ages and all abilities, children and adults alike. Don't be afraid to adapt an activity to the special needs of your group or modify the lessons to accomodate the limitations of time or space. With a little practice you will find ways to expand and develop this material to focus on your particular educational or developmental goals.

Theatre Arts I provides an opportunity to bring children from different classrooms and differing abilities together. This Unit teaches both academic and social skills. It foster language development, self expression, cooperative learning and respect for others.

Tips for using theatre arts or creative drama in the classroom.

1. In a creative drama class, the teacher acts as both participant and side coach. Side coaching keeps the action flowing and establishes the teacher as a member of the group. It also facilitates evaluation and helps the children maintain focus. <u>These lessons use the sidecoaching method</u>.

2. Most drama activities for younger students are a group process. In these lessons there is room for individual contributions to the activity but the focus is on cooperative learning.

3. For very young children (K-1), alternate physical activity with quiet, centering work.

THEATRE ARTS I

Goal- *To learn about and introduce creative dramatics in the classroom.*

LESSON 1/*Pantomime & Non-Verbal Communication*

Objective:
To become aware of the many ways in which we communicate without words. To gain physical control of the playing space.

Topic Question:
"We use our bodies and faces to communicate feelings and ideas all the time. Can you tell when it is a good time to ask your mom for a treat? How? Let's think of some ways in which we use non-verbal language every day. If I shrug my shoulders and look unsure or confused, what am I saying? (I don't know.) Can you think of other signals that take the place of words?"

"We will not use our voices at all. I will 'talk' to you without saying a word." Motion to one child to stand up. Urge the student to approach you. As she gets closer, raise your hand to signify 'stop'. You may instruct the child to turn around, go to a particular spot, or return to her seat. Are the children able to identify each of your specific commands? How many non-verbal signals can we identify? Accept examples from the students, (hi, go, no, quiet, okay, yes, stop, come here). Remember to urge them to show, not tell.

Exploration:
Establishing the structure for this lesson will familiarize the children with how to use the space and will serve as a signal to focus the other creative drama lessons.

Ask the children to begin walking around the playing area. They may walk in any direction, being careful not to bump each other. "We are not using our voices. We are using our bodies only to feel the space, our environment." After a few seconds, call out "freeze". If your class has difficulty with gross motor control, you may want to practice several times, freezing the children for a few seconds only. You might want to illustrate what it means to be completely still by asking the children to "freeze" you. A motionless, exaggerated pose, despite attempted distractions from the students, will demonstrate the skill. "From now on, anytime you hear the word freeze in this class, it will be a signal to remain completely still."

Focus:
"Now let's try moving with a specific purpose. Continue walking. You're walking your dog. Think about what kind of dog he is. Is he a large dog or a small one? Is he walking quickly? Freeze. When I clap my hands, you will unfreeze and I will give you another action. It is night time. You want a drink of water. You are sneaking through the house so that you won't wake anyone. Unfreeze (clap). "Think about what "sneaking" looks like".

Be sure to allow enough time for the children to focus on the scene. After a few rounds, accept suggestions from the students to direct the movement. Praise creativity and focus but try not to identify specific students. This will minimize imitation. Example: "I see some good work. You are all so quiet and careful not to bump in to anything."

Vocabulary:
communicate, focus, non-verbal, verbal, pantomime, freeze

Linkages:
physical control, environmental awareness, observation, creative thinking, decision making

Adaptations:
To reinforce awareness of physical signals or body language to express emotion, ask the children to cover their faces with their hands. On the count of three, ask them to look up and show you what anger, fear, surprise, happiness, boredom, etc. looks like. Progress to isolated parts of the body. Example: "Show me angry with just your hands. How does shy look if you can only use your feet show me. Use your whole body to show pride."

To help children gain physical control, try the freeze game within the structure of a large circle. Give each child the opportunity to lead the group. Moving in a circle, have one student select a method of walking (pushing a baby carriage, skipping, like a ballerina, on your knees). Everyone will follow the leader. After several seconds, clap your hands to signal the next child to direct the group. Continue until all students have had a turn to lead.

LESSON 2/*Show, Don't tell, Observe*

Objective:
To develop observation skills which will help children understand the interaction between characters in a play.

Topic Question:
"If we know who the characters are, and where they are, do we have enough information to call it a story? What is missing? We need ACTION. The characters need to be doing something. Something needs to happen to make us care about the story and the characters." Did you ever turn off the sound on the television and just watch the ACTION? Could you figure out what was happening just by watching what the characters were doing? Today we will try to understand a story just by OBSERVING the action."

Exploration:
"Let's begin by sitting in a circle. This game is called "Who's the Leader" and we will try to use our eyes and ears to help us follow the ACTION in the game."

Select one child to leave the circle and to cover his eyes. Quickly chose one of the children to begin a motion. (Clap hands, tap head, shake hands, stamp feet, slap knees etc.) All of the children in the circle will follow by making the same motion. Call the first child back to the center of the circle and ask him to observe the others to try to guess who started the motion. Remind the leader to change motions often, but to try to change when the child in the center is not looking directly at her. Allow three guesses. If the first child cannot find the leader, ask the leader to identify herself. Continue until all children have had a turn to lead and to guess.

Focus:
"I'm going to teach you a theatre game about characters in action. You will learn something about the character by observing his/her actions. It is called "What am I doing?""

We will play this game in teams. Choose a partner who is exactly the same size as you. We need to observe carefully each student in the room to find the one who matches best. Now you may talk with your partner quitely for a minute to chose an action that you can SHOW-NOT TELL to the class, (turning a jump rope, playing hopscotch, throwing a football, eating pop-corn etc.) Have each team SHOW the class their ACTION. Allow three guesses. What are they doing? Can we guess who they are by what they are doing?

Vocabulary:
action, observation

Linkages:
language arts, self-concept, evaluation, making choices, cooperative learning, decision making

Adaptations:
To practice observation skills as a class, have a group of students (4 or 5) stand before the class and ask the other students to study or observe them very carefully. Then ask those students to leave the room. Have them re-enter the classroom in a different order. Ask the class to return the group to the original order.

To reinforce observation skills, ask the students to look at you carefully. Leave for a moment and return having changed three things about your appearance. Ask the class to identify the three changes. Now try having the students choose a partner and have each pair of students observe each other for a moment, paying close attention to details. "How is your partner dressed?" etc. Have the students turn back-to-back and quickly make three changes. "Turn back to your partner and identify the changes."

If your class finds it difficult to select actions and characters for "What am I doing", try suggesting simple, one person mini-skits. "Can anyone show me someone directing traffic? A baseball player at bat? A cook tasting the soup? A boxer?" Now give each student a card (or whisper to them, if they are non-readers) naming a character and action. Accept volunteers to show their character. Allow the other students three guesses to identify the character and the action.

LESSON 3/*Show and Tell, Add Language*

Objective:
To begin to use language to create dialogue. To apply non-verbal skills to develop a drama with words.

Topic Question:
"How important are the words we choose when we tell a story? How do we make others 'see' what we are saying?"

"How do you know that your mom is angry if you are not looking at her? Can you hear it in her voice? Let's each say just our name. We'll try to guess how you feel right now by the way you say your name." Start by sitting in a circle. Choose one child to begin.

Exploration:
"Now we will exercise our voices, our minds and our bodies at the same time. Let's stand in a wide circle." One child is selected to begin the action. The first child crosses the circle quickly to stand face to face with another child. Using the beginning letter of her name, she selects a descriptive word to introduce herself. The first child says "Hello, my name is Merry Mary. Are you Terrific Tom?", he answers. The first player takes the second player's place in the circle. Terrific Tom selects another student and repeats the verbal exchange using the new player's name. Repeat until all of the students have had a turn. Once the players are familiar with the process, they may begin to run across the circle, shouting the lines. This is a great way to provide a physical warm-up while helping the children focus on the task at hand.

Focus:
"Can you guess how old tales, fables and legends became stories that we know today? Someone saw something happen or was told about an event and then decided to tell someone else. That person told the story to another, who told it to someone new. What do you think happened to the story each time a new person told it? Have you ever read a fable about the same characters, but written by different people? Were they exactly the same? Was one of the authors lying?"

"Let's sit comfortably in a circle so that we can all see each other. Here is a 'Black and White' story. "One morning, on the way to school, I saw a dog and a cat fighting. Then the cat ran up a tree and the dog barked. Close your eyes. Can you 'see' the story in your mind? What can I do to change this to a **In Living Color** story? "Example: One bright, beautiful morning, on my way to the red brick school, I saw a huge, brown, snarling dog, and a small fluffy white cat fighting furiously. Then the scared cat scrambled quickly high up into a big green, leafy tree. The disappointed dog barked angrily. "Close your eyes again. Does the story look the same? How is it different?" Ask one of the children to tell a short 'Black and White' story illustrating that the words we choose change the way others 'see' our story?

Vocabulary:
character, player, fable, folk tale, legend, attention, cooperation

Linkages:
oral tradition, vocabulary, writing skills, language arts, literature, visualization

Adaptations:
Students who have language development delays: These activities require strong auditory and processing skills and they may find it difficult.

Try breaking each activity into small parts. Example: Instead of using the alternative name game, try having the children sit in a circle. Proceed in order around the circle. Each child will jump up, in place, when it is his turn and say his name and the name of an object, food, color etc. which has the same beginning letter. You may call out "Next, ... vegetable". Now Carol has a second to think 'carrot'. When she has responded, she will sit down and the next player will rise.

Word lists (not necessarily written) allow children to contribute successfully to the **In Living Color** stories. "What words can we use to describe how a cat looks"? Solicit words from the children. "Now let's put those words into our story."

LESSON 4/*Story Building*

Objective:
To learn the elements of creating a story including characters, place, time and format (beginning, middle, end).

Topic Question:
What are the elements of a story?

"Have you ever heard just a few words of a story and find that you already know what kind of a story it is? If I began one dark and rainy night, a black cat hissed from the window of the old house on the hill. What kind of story do you think I'm going to tell? How do you know? What words gave you a clue?"

Exploration:
Have the children sit in a circle. Begin by selecting a story that the children know well. Choose one child to begin telling the story. Then, at a signal from you (a clap or finger snap) the next child in the circle will continue the story. To keep the energy level high, change storytellers in the middle of a sentence. "Did we leave anything out? Did the events happen in the correct order?"

"Let's try to create our own story. What would be a good topic for our story?" Accept several suggestions for a topic and then quickly choose one. Let's begin. Remember to share your voice. Keep the story going. "Did our story have a beginning, a middle and an end?"

Practice the above method several times. When the children are comfortable with the process, try creating a story without knowing the topic.

Focus:
"Now we're ready to build a story without knowing the topic. Listen carefully to every word but try not to plan ahead. Remember that our story must have a beginning, a middle and an ending. We will try to finish the story by the time we have gone completely around the circle." You may sidecoach to keep the story moving or to direct the flow of the story. Example: "We need an ending.....What happens next?"

"Shall we try building a story <u>one word</u> at a time? We'll keep it very simple. Begin."

Vocabulary:
character, topic, format

Linkages:
creative writing, sequencing, language arts, listening, attention span.

Adaptations:
Very young children or those with language delay, respond well when you use a bean bag as the vehicle to change storytellers. Have the children lightly toss or hand the bean bag to the next person in the circle or have them pass it randomly to whomever they choose.

For children who have difficulty finding words to add to the story, accept any contribution, even a single word, but go back to that child again and again until the fear of failure is overcome.

To help children with poor listening skills participate in this activity try coaching the children to act out their contributions to the story. Example: A cat is introduced as the main character. Each time the cat is mentioned the students hiss or purr. When the wind blows encourage them to make the appropriate sounds. This refocuses the students on the words of the story and makes connections between individual words and the story's content.

LESSON 5/*Story Theatre*

Objective:
To improvise a play based on a narrated story. To use story building skills to create dialogue.

Topic Question:
What is a play? Can we create a play without a script?

"When we create a play from a story, we're making that story come alive. We can see the characters, experience their feelings and "tell" the story through action."

"How do we know what to say? We learn how the characters feel and we know what is happening to them by listening to the words in the story. Now we can improvise, or make up, the dialogue or words the characters say to each other. We will act out the story by moving as the characters did, and using words, our bodies and our faces to show how they felt. Each role will bring a character to life."

Exploration:
Begin with a story that all of the children know well. Let's try The Three Little Pigs. Ask the children to help you review the story. Try out the animal voices. "What would a little pig sound like? What kind of voice would a big bad wolf have?" Let several children experiment with each character's voice. "How would the pigs feel when they had completed their new homes?" Accept several answers. "Great ideas. What would proud look like?...tired?...happy?"

"Now we're ready to begin the story." You will need to stand and move around as the story unfolds. As each new character is introduced, quickly choose a child for that role. Continue the story as that student begins to act out the role. The 'pigs' may choose sites, within the playing area, to build their houses. You might prefer to preset three chairs to represent the houses. To include all of the children, more than one child can play each pig. All of the children, in choral voice and movement can be the wolf. All in one voice "LITTLE PIG, LITTLE PIG, LET ME COME IN." Everyone can huff and puff together. The house falls in and the pig or pigs run away. When the play is finished, begin again choosing other students to play the main characters. You will notice that the characterizations are stronger and the dialogue increases each time the activity is repeated.

Focus:
Creating a play from an unfamiliar story. Tell or read the story as dramatically as possible.

"Listen carefully while I read (tell) this story to you. Try to imagine how the characters feel, how they look, where they are. Let the words create pictures in your mind."

"What happened first? Can we name all the characters? Let's choose a place where the action in our story will take place. I'll begin to narrate the story. Be ready to help me tell it with your actions and words."

Allow enough time for dialogue to develop. Prompt, if necessary, during the first run through. If you repeat the play, try to let the story unfold with as little narration as possible. As the children become familiar with the process, the dialogue and action will be less self-conscious and more creative.

Vocabulary:
story theatre, play, script, dialogue, character, role, improvise

Linkages:
sequencing, decision making, language generation, reading skills, listening skills, conflict resolution

Adaptations:
Students who have language delays: Try stories such as 'Henny Penny', 'The Gingerbread Man', or any other story that repeats a sequence of events or repeats dialogue.

To use the drama experience to help develop writing skills, have the class work cooperatively to compile a list of words from the drama which relate to emotions, color, size, action, sound and smell. Try using those word lists for a class composed free style poem.

Students who have mobility impairments: As the sidecoach, you can direct the physical action to allow for limitations in mobility. Examples: Encourage a child in a wheelchair to use his arms to represent climbing. You can assist a child's participation by moving his chair through the action. Bring the action to the player if the player cannot get to it. Have children work in teams or groups to encourage participation of all students.

The drama in a story is expressed through conflict and its subsequent resolution. Have the children identify the conflict in the story. "How was it resolved? Is that the only way the problem could be solved?. What would you have done?" We all face choices daily. This is an excellent way to begin to think about choices or problem solving. The children, as the characters in the story, can practice this skill by trying out different solutions.

NOTES FOR VSAM

(Questions, Suggestions, Comments):

Please Return To:

Very Special Arts Massachusetts
The China Trade Center
2 Boylston Street
Boston, MA 02116

THEATRE ARTS II

Here are five lessons that are designed to extend the creative dramatics experience. **Theatre Arts II** is geared towards upper elementary and middle school students although the lessons are also appropriate for younger children. We know that everyone - from early on - acts all the time! Have you ever acted happy when you were really sad? Or acted full when you were really hungry? Or pretended you didn't see something you really saw? Or acted disinterested in someone you were really very interested in? We all act in our lives.

These lessons will help to give a name to some of the activities that are very natural to us, and by naming things, we learn about them: character, action, conflict, for example. It will help in the understanding that acting is about making choices, and that there are many choices to make if you're acting in a play or a movie, from what hat you decide to wear or how you decide to walk.

Each lesson has three ways of teaching and evaluating:

1. **One Focus:** Introduce and focus on one aspect that you want to teach. For example the first lesson features "walking through environments". If you focus down to one topic, that will help you and your students know what it is they are to concentrate on. Are the students focusing on that "problem" or lesson? And how do we describe how doing it successfully looks?

2. **Whole Body Involvement:** Encourage students to use their whole bodies and their faces in all in the lessons. It is easy to talk our way out of situations. One aspect about acting that is enjoyable is that we can all try on different ways of moving and "getting out of ourselves". For middle school and high school students, using the whole body is sometimes challenging, so remember to praise them for their efforts.

3. **Originality:** Encourage students to do the assignment in their own unique way. Trying interesting solutions to the lessons should always be encouraged. Whether it "works" or not, depends on what the original topic is and who is the director. In most cases there is no "wrong" answer.

Think of these classes and these improvisations like a sketch book full of drawings before the final painting is made. They will be full of trials and errors, sweeping strokes and scratchy lines. The point is to explore and try new things, not to make final, perfect pieces. Through these different experiences, one can focus on appreciating differences and making decisions. Many curriculum areas such as social studies, health, and language arts can easily be supported by theatre arts activities. Theatre arts is a way to have children appreciate and learn more about themselves. Let the students lead the way. The joy is in the journey.

THEATRE ARTS II

Goal- *To learn about theatre arts by learning to create a character.*

LESSON 1/*What Is A Character?*

Objective:
To begin to define and understand the elements of creating a character.

Topic Question:
What are we talking about when we say, "That person is really a character!"

What sets one person apart from others? What makes a person unique? Think of someone you know that is a "character". Tell us one thing about them. Describe their outward self: the way they walk and talk, the way they dress; Inner self: their attitudes, the things they like to do, their talents. All of these things make each person different from each other person.

YOU are a character, too. You are unique and different from everyone else. Let's start out today by being yourself. We're going to go on a walking trip.

Exploration:
Find a place in the room to stand. Fill up the space we have. The boundaries are as follows (Describe them.) Stay in the boundaries. When I say, "Go", begin to walk around this space. You are walking silently. This is called pantomime. You may walk anywhere in the space. Just walk naturally. Don't bump, and use all of the space. "Go." (Allow students to just walk around the space.) Freeze. And relax. Good.

Now you are going to pretend that you are walking through different environments. Listen to my words and imagine that you are walking through places I will describe as you go on your hike. Pretend it is a warm summer day and you are on a beautiful beach by the ocean. You have bare feet and the sand feels wonderful.....(walk the students through warm sand, cool sand, hot sand, water - shallow and deep, tickily grass, sharp grass, a swamp, rain, wind, etc. Your descriptive words will make this exercise come alive, so include lots of adjectives in your narration. Describe environments that you enjoy.)

Focus:
Establish the concept of "Freeze" and when they are stopped, point out and give praise to students who are: * focusing on the problem. (Watch this person. She is concentrating on how cold the water is!), * using their whole body and face. (Now watch this person.

He is showing us with his shoulders how cold he is!), * doing the assignment in their own unique way. (Watch this person. She's showing us an interesting way to walk through deep water!) Ask questions like, "How could you tell that Susan was really uncomfortable? How did we know that Ann enjoyed walking in the rain?

Vocabulary:
focus, freeze, pantomime, concentration, character

Linkages:
Concentration, self awareness, cooperation, creative thinking, decision making, development of self confidence.

Adaptations:
Variation on the lesson: Create more characters by trying this same exercise of walking through environments with different suggestions. This time when you walk around the space, you are no longer yourself, but you are an old, old person, or two years old, or a Kung Fu warrior, or are a famous dancer.

Discuss how everyone created a character just by moving and walking a different way.

LESSON 2/*Outside to Inside*

Objective:
To practice using the whole body in imaginative ways of creating a character in pantomime.

Topic Question:
Did you ever hear anyone describe someone as loose as a goose, big as a house, thin as a rail, eats like a sparrow, is as cold as ice? What other kinds of descriptions have you heard? (Make a list of some other images - funny, sad, mean, nice.) Those descriptions help us "see" in our minds. They give us a mental picture of a person. You have probably learned that these are "similes". How does a person act when they are cold as ice? How does a person move when they're loose as a goose?

Exploration:
We are going to start with a warm-up. It's a theater game called "unroll and become". It will help us get our imagination going. Think about the same three things that you did in the last class: focus on what you're doing, use your whole body, and do things your own unique way. Here's how you play: everyone must bend their knees and roll up in a ball. I'm going to suggest some things for you to unroll and become. After everyone has unrolled, I'll clap my hands and you'll roll up again. (Start with easy things that don't move: unroll and become the letter T, the letter A, a tall building in the city. Then try some things that move: an old tree in the winter, a long-legged bird, a scary giant, a balloon, a block of ice, a panther, etc.. This should produce some laughing and some fun. Encourage movement by making suggestions as they work: the wind blows through the old tree, the sun comes out and begins to melt the ice, the panther is hunting.

Focus:
Now this room is the street corner where the bus stops. You are all people waiting for the bus to come. What do people do when they wait? (Have students tell action words: sit, read, pace, smoke, eat, listen to the radio.) Leave out the word talk because we are still working in pantomime. Have students decide what they would like to be doing at the bus stop, and who they would like to be. Have them each find a place to wait for the bus.

"Go!" (Give students a chance to work on their characters.) As in the last lesson, have them freeze and watch each other. Some will want to say who they are and what they are doing at the bus stop. As each student is watched, point out how they are changing themselves to create a character. Remind them that they are acting.

Now we are going to make some fantasy characters and make this a very unusual bus stop. Keep waiting for the bus as your character and listen for me to call out different ideas. When I say "Go", you will all be balloons waiting for the bus. "Go!" (Change the images to some of the ones they tried in "Unroll and Become": mice, spiders, blocks of ice that melt. You could freeze one half of the room and have them watch the other half, point out individuals who had good focus, good imagination.)

You explored and found many ways to change your characters. You used many different images to make the characters more vivid. You saw that each time you changed the outside of your character, the inside feelings were different.

Vocabulary:
image, simile

Linkages:
Language Arts - vocabulary, decision making, expression of feelings, self awareness, facial expression as indicator of emotion.

LESSON 3/*Going From the Inside Out*

Objective:
To add the element of motivation or intent to creating a character.

Topic Questions:
When you lose something, what do you want most in the world? To find it! So you look. When you are hungry what do you want most to do: To eat! What are we doing right now? Sitting, listening, talking. These are **ACTION** words. Everyone in life is doing something, even when they are sitting still. The same thing is true with characters in plays, on television or in the movies. They all want things and they all do things to get them. All characters in stories have a **PURPOSE**. To accomplish that purpose they have **ACTIONS**.

Exploration:
Let's pretend that I lost a penny in this room and I asked you to find it and if you found it you could keep it. Who could show me some places they'd look? (Pick different people to demonstrate in pantomime. Point out their actions, their motivation. Again point out their focus, their use of whole body, and their originality. Now let's say that I lost a fifty dollar bill and if you found it you could keep it. Who could show me how they'd look for that? (Again choose different people to demonstrate.) How were those two demonstrations different? Speed, concentration, degree of motivation, actions. How do people act when they want something very badly or they don't care at all? Can people want things very badly and act as if they don't care?

Focus:
Now this room is a park in the city. It's a beautiful day and you have come out to get some sun and relax a bit. There is a path in the center of the park. Think of who you are and what you might be doing. (Get some ideas: feeding the birds, reading the paper, looking at the clouds, playing catch.) Let's create the scene. Freeze. Let's go around and have everyone say who you are and what you're doing in the park. (Praise for focus, use of whole body, and creativity. Some students might want to say what their character is wearing or what they do for a living.)

Now let's pretend that there is a beautiful ring lying on the path. Each of you is going to get a chance to walk down the path and find it. Your action is to **WALK** down the path, **FIND** the ring, and after that, show us how your character would react to the discovery by showing what **ACTION** your character does. After each person goes, make sure the imaginary ring has been replaced on the path. Have students guess who the character was and what they did with the ring.

Vocabulary:
purpose, motivation, action

Linkages:
Language Arts - vocabulary, expressing feelings.
Self awareness, decision making, problem solving, cooperative learning.

Adaptations:
Try this lesson working in pairs. Two people walk through the park together. This time there is no valuable object on the path. But something happens halfway across to change the mood of the people walking across it. So they come in to the park in one mood and walk away in another. The students must decide what it is that happens that changes their mood. Working in pairs is good for students who are shy to work alone. Stress good cooperation and collaboration. With this lesson the students have created an entire scene, showing action and demonstrating how outside factors change emotions.

LESSON 4/*Two People*

Objective:
To work on cooperation in conflict.

Topic Question:
Think back to when you used to play hide and go seek with your friends. What's the first thing you have to do once you've picked who's 'It'? You establish the rules: boundaries, limits, etc. Acting is like a game because lots of people usually play, they practice to get good at it, and there are rules that all the players have to know and must play by. Everything is planned out. Why do you think that is? So the actors don't get hurt, so the story comes out, so the audience has a good time.

Exploration:
Today we're going to do a pantomime about sports with a partner. Choose someone to be your partner. Make two lines facing each other and stand across from your partner, but make the lines **FAR** apart on far sides of the room.

The first sport we're going to try is baseball. When I say Go, all the people on this side of the room will pitch the imaginary ball to their partner who is way, way over there on the other side of the room. You must watch the imaginary ball you throw so your batter can see where it is. The batter must watch the ball coming, swing at it and try to hit a home run. Now the trick of this game is that all your actions must be in **SLOW MOTION**! Do everything in very slow motion with full energy.

(Again praise for focus, whole body involvement and originality. This time praise also for good cooperation between the partners. Have everyone stop and watch those who are doing some original things.) Why is it fun to watch these two? What are they doing that makes us want to watch them? Note the actors that we enjoy watching. Why? * They are focused. *They have strong belief in what they are doing. *They make us believe that this game is really happening. Try some different sports activities or playing catch with balls of varying weight and size.

Focus:
Now get together with your partner and plan how you will act out this scene. You are both coming into a space where you can't make any noise. One of you wants to go to the right, and one wants to go to the left. How can you convince or persuade your partner without talking? You will have to make up WHY the space is silent. Reasons could be: church, school, the moon, underwater.

Why is it important to have good cooperation in this lesson and this scene?

Vocabulary:
Conflict resolution, cooperation, decision making, problem solving

Adaptations:
The slow motion game might be difficult for some students. Try some of these warm-up exercises. Try eating a piece of pizza in slow motion. Bring it to your mouth, open your mouth to eat it. Feel your teeth sink in. Chew it very slowly. Now find a place in the room to stand. Try walking in slow motion. Concentrate as you move each part of your body, face, arms, shoulders.

LESSON 5/*A Script*

Objective:
To introduce dialogue in creating a character.

Topic Question:
How many ways can you say "No"? Who can demonstrate one way to say that? Who can say it a different way? Let's go around the room and see how many different ways it can be said. What do you think this person was saying "No" about? Who might he have been saying it to? How could you tell? We can learn a lot about underlying meanings or feelings from tone of voice, body language, facial expression, and ...what else?

Exploration:
Today I have a script for you. Work with one other person and find one way to play this mini scene. A scene is a situation that happens between people. Here are your lines (Read it aloud or write it on the board.):

Character A: Hi.
Character B: Hi.

Character A: How are you?
Character B: Fine. And you?

Character A: I'm ok.
Character B: I'm _____.

Character A: I know.

What you will need to decide is **WHO** is talking, **WHAT** are they talking about, **WHEN** and **WHERE** is this happening. Does anyone has any ideas right now? Ask about who could be talking, where the scene is taking place. B's part must fill in the missing word. This could be an emotion or a name. It is fine if two groups have the same idea, because each group will do it very differently.

You could try a few demonstration scenes to help students understand this script better, by assigning the who, what, where of the story. Remind them they will need a beginning and an end, such as walking in and walking out.

Focus:
Have each group show their scene. Again praise for focus, body involvement, and imagination. Ask questions about who, what, when and where. How could we tell that they were standing in the middle of a blizzard? Or meeting for a secret mission? Discuss what they did to help us understand that they were very, very old? Or that they loved/hated each other? If there is time, have the students switch partners and make a new scene.

Vocabulary:
script, scene, dialogue

Linkages:
Language Arts - listening skills, verbal expression.
Observe simple elements of theater, such as who, what, when, where in other places: plays, television, movies.
History - How theatre and acting played a role historically. Discuss Shakespeare.
Cooperative learning, decision making, problem solving, self expression, self awareness.

Adaptations:
A completed script may help ease concentration on the part of some students and everyone can play the same words. Suggest other ways to play the scene: as robots, as the silliest people in the world, as gangsters, sadly, as strangers, as the three bears. Accept suggestions from the students. Try new players each scene. Point out to the students that it is how they use their voice, body and face that creates a character. Praise focus and originality. Students may want to use this script as a basis for writing their own play: you've helped them learn a lot about theatre!

ADDITIONAL READINGS FOR THEATRE

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MCCASLIN, Nellie. Creative Dramatics in the Classroom. 2nd ed. N.Y: D. McKay Co., 1974.

REMER, Jane. Changing Schools Through the Arts. McGraw Hill Book Company, 1982.

SIKS, Geraldine. Creative Dramatics: An Art for Children. N.Y.: Harper, 1958.

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WAY, Brian. Development through Drama. Humanities Press, Atlantic Highlands, N.J., 1967. (Can be obtained through Baker's Plays.)

WILLIAMS, Linda Verlee. Teaching for the Two-Sided Mind. A guide to right brain/left brain education. N.Y.: Simon & Schuster, Inc., 1983.

NOTES FOR VSAM

(Questions, Suggestions, Comments):

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The China Trade Center
2 Boylston Street
Boston, MA 02116

Self Concepts

BEST COPY AVAILABLE

SELF CONCEPTS I

All children have difficulties developing their self image. Perhaps children with special needs are more fragile because they are also faced with many more challenges. These lessons are designed to guide children in positive ways, making them aware of who they are and why they are wonderful. They emphasize individual differences and explain to children, "yes, I am different. This is who I am, what I like and what I look like. It is great that I am me."

This unit is divided into five consecutive lessons. Many of the ideas are expanded as you progress through the lessons. In Part II children continue to develop ideas but in an abstract way and with even more opportunity to stretch their imaginations.

Everyone has a need to be creative. The visual arts can provide this needed outlet. This unit is meant to be used as a creative learning experience. Do not be afraid to adapt and modify the lessons to suit your audience. The visual arts can be flexible when needed. Always do the lessons along with the children. Keep them excited and involved. When beginning a lesson, talk to the children and guide them through the steps being careful not to overload them.

Displaying children's completed work in the hall for others to see also provides some outreach to the school community. They can share their special qualities with their peers. This helps them realize how much they have to offer as well.

These lessons are meant to be used by every teacher. They use everyday supplies. You can add to them and adapt them as necessary. Don't hesitate to break them into more steps and to modify as needed. Many of these themes can adapt to subject matter in your curriculum. This unit explores more concrete ways of looking at yourself in reality. It supports basic skills learned in visual arts from color identification and color mixing to shapes and form. It also supports multiculturalism and integration within the school community.

The **Self Concepts Unit** helps children discover what makes them unique as they share visual images with others. Once you have finished this unit continue to Part II.

Self Concepts I/Materials List

Found objects or materials:

Cardboard or Styrofoam egg cartons
Mylar or Plastic mirrors
Paint cups
Paper towels
Paper plates
Salt
Toothpicks
Yarn
Newspaper for tables
Paper towels
Plastic containers(yogurt or margarine)

Art Supplies:

Brushes: thin (2" or 3"); thick (7" or 8")
(Soft hair brushes)
Chalk - Yellow
Construction paper (9" x 12"; 12" x 18" assorted)
Mural paper
White paper (9" x 12" and 12" x 18")
Tempera/Poster paints (Yellow, Red, White, Blue, Black, Turquoise*, Magenta*, Gold* and Silver*)
Watercolor pan sets

*These are optional colors

SELF CONCEPTS I

Goal- *To have the visual arts be a means of self expression that allow for individual ideas and differences. To foster and develop positive self concepts while providing a means for individual self expression*

LESSON I/*Let Me Introduce Myself:*
This is who I am, and what I like. This is Me.

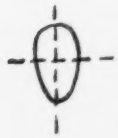
Objective:
To introduce yourself to your classmates. To begin to apply basic shapes, forms and colors to the human face. To give children a chance to create a visual sense of themselves.

Topic Question:
"Who am I?" "What do I like?"

Exploration:
Do the project right along with your students. Break everything down into steps to make things easier to follow. As you draw each feature, have the children look at their own features one by one. You can use pieces of mylar to act as mirrors if mirrors are not available. Point out to your class that no two people look alike. We are all different in wonderful ways.

Focus:

Hold the paper the tall way. You will begin in the middle of the paper. You can use markers or crayons for this project - which ever is available. Everyone should pick the color closest to their own skin color (Yellow, Pink, Orange, Brown, Black.) Ask the children to describe the shape of their head (answer oval or egg shape). Draw that shape. Remind them to put in the neck. Have them feel how big it is by starting by the ears and working down. Necks are not as wide as our heads but they are wide enough to hold up our heads. Have them add necks in the pictures. A guide line maybe helpful. Use a pencil for this.



Divide heads in half diagonally and horizontally. What shape are your eyes? (Answer ovals or like an almond. Nobody's eyes are.)

You can measure with your finger and thumb - (see illustration to left) and learn that your eyes are actually in the middle of your face. Add them in.

Look at noses in the mirror. They are two parallel lines with a wiggle at the bottom for nostrils. Add them in.

Ears are small wiggles that are on each side of your head. Ears line up with eyes (center line) and our mouths. (See illustration to left.) Add them in.

Now it is time for a new color. Red or pink could be used for lips. Lips are under our noses and are wider than our noses. Look at the shape of our top and bottom lip. The top lip is a wide ⩙ and bottom lip is a wide ◡ , together we have two lips. Add them in.

Take out the color which best matches your hair color. Add in eyebrows above the eyes. Then look at your hair. Is it curly, or straight. Do you have bangs? Is your hair loose or tied back? Add in hair. Also note hair does overlap parts of our heads and for some of us it covers our ears. Add the hair.

Find your eye color next. Add circles inside of the ovals you drew earlier. These are called pupils. Add these in.

Next add earrings (if you wear them), a hat, glasses (if you wear them) or whatever you want.

Pick your favorite color and draw a frame near the papers edge, (a square within a square). If time permits add designs (shapes together to form patterns) in the border.

Using any color draw your favorite food in the bottom left corner. Draw your favorite animal in the bottom right corner.

This finished picture tells us a little bit about each child.

Materials:
12" x 18" white paper, assorted markers and crayons. Pieces of mylar or plastic mirrors.

Vocabulary:
ovals, self portrait (remember you are the only one who can do a self portrait), heads, eyes, noses, lips, ears, eyebrows, hair, necks

Linkage:
Language Arts - Write words, poems or phrases about yourself and share with the class.
Social Studies/History - Look at self portraits done by other artists.

Eye/hand coordination, listening skills and shape/color identification.
Fine/gross motor skills.

Adaptations:
The lesson can be done as a group with certain age children and one on one with others.
Discuss the face and colors prior to the lesson using mirrors as a motivation.

Substitute whatever materials you need to.

Sometimes a warm up sketch activity can be helpful. You can do it in pencil and then do the finished one with crayons and markers.

LESSON 2/*Illuminated Initials*

Objectives:
To help identify initials and letter formation. To be able to let others know some things that are special to you.

Topic Question:
"What are my initials?" "What do I like?" "What are letters?" How are they a part of my name? What do I like? Can I tell this story through pictures?

Exploration:
Talk about how we each have letters that begin our names; these are initials. Go around and see if everyone can name the first letter of their first name and then name the first letter of their last name. (If you prefer you can simply do the first initial). We are doing illuminated initials, which is a way of and making letters more fancy.

What are letters? How are they a part of my name? What do I like? Can I tell this story through pictures?

Focus:
Hold the paper any way you want. Use a black crayon and have each child draw their initials - one very large letter, or two very large letters. You can make all the letters one width or can make them thick and thin or bubble letters - color them in nice and dark. A dark color works best for this especially black.

Now have everyone close their eyes and imagine all the things they like, food, fun activities, sports, books, art, music and animals, etc. Use the spaces around the letter(s) to draw these images. Use any colors you wish. Color these details in nice and dark. For example, children might do all drawings of gum drops, birds, baseball items or ice skating items, etc. You might want to go around the room and name items that you like as a motivation prior to the activity.

Next you will be putting a wash over the whole picture, so cover desks with newspaper for this step. Put 1 part tempera to 5 parts water. Using a wide brush, paint the whole paper. Spread out the paint so that there are no watery puddles. (If you use too much paint and not enough water images will become obscured and not visible). This technique is called a wash. You can eliminate this if you wish or even do it on a separate day in small groups. If you end up with puddles, lay a paper towel over the whole piece and blot (do in two parts if necessary). You can add an accent with gold or silver paint if you want to.

Materials:
White paper (12" x 18" or 18" x 24" if available), crayons, large brushes, paint cups and newspaper for desks. Optional: tempera wash (tempera/poster paint and water).

Vocabulary:
alphabet, initials, wash, illumination, technique

Linkages:
Language Arts - Writing and letter identification.
Picture/Symbol creation and identification.
Fine motor skills.

Adaptations:
You can just do the first initial and later do both initials. You might pick a letter and do only items that begin with that letter. Your class can make their own illuminated alphabet.

It is easier to have one station and to do the wash with a few students at a time.

This lesson is good to use for when studying biographies. Students can make initial pictures of a person in a book and stylize with events in story, then share with the class.

Bind all the illuminations together and make an initial book.

You can mount initials under Lesson 1's "Self Portraits".

For Children with learning disabilities: You may need to limit color choices as too many could be confusing.

LESSON 3/*I Have My Hand On it: Hand Prints*

Objective:
To learn about individual differences. To celebrate that we are all unique and special in a positive way.

Topic Question:
"How are we all different?" "How are we all the same?"

Exploration:
Begin by sitting around in a circle as a group. Have everyone put one of their hands in the middle of the circle. Discuss how we are all different sizes and how our skin colors vary. Look at the group and each individual.

Focus:
Mix about 1/2 teaspoon of each of the yellow, red and blue paints with 3-4 tablespoons or more of white paint. This is a basic skin color. But no one is a basic skin color. We are all variations on a theme (mix up even more tones). Start with small amounts of paint.

Have each child sit down at their seat. Put some paint on a plate (one per child) then go around and add what they need to create their color (red, yellow, pink, white, brown, black). Have the children experiment mixing their own skin color. After mixing a color, have the children paint one hand then stamp it on the paper and then paint the other hand and stamp it on the paper. Thus leaving behind a right and left hand print.

Have everyone write their name in crayon or marker underneath. This can be done before or after the activity.

Close the lesson by re-emphasizing our differences and our similarities. Also, the hand prints illustrate how prints allow us to make more than one of something. In printing there is always something that is inked and then printed. A print is making more than one of the same image. (See **Printmaking I** for more information on this process.) If possible save some of the skin color in a covered container with the student's name for Lesson 4.

Materials:
Mural paper, white paper or colored construction paper, paper plates. Paint brushes, Tempera/Poster paint (Yellow, Red, Blue, White, Black, Brown). Newspaper for desks. Plastic margarine and yogurt containers for mixing and storage of skin color.

Vocabulary:
skin, hands, individuals, prints, printmaking

Linkages:
Family History - Discuss individual heritages.
Language Arts - Write something that you think makes you special, and unique.

Science - Color mixing.
Self identity - Discuss individual differences (size, skin, color, etc.)

Adaptations:
Students who are tactile defensive: Children who are tactile defensive may not enjoy this lesson. You may want to have them wear gloves for this lesson.

Do this on mural paper and hang it in the hall to celebrate the uniqueness of each student.

Students in an integrated setting: This lesson is particularly appropriate with mixed age groups and abilities using cooperative learning techniques.

Disability awareness: This lesson is a good place to begin a discussion children with disabilities, particularly if there are special education classes in your school. Often children recognize the children with special needs but cannot verbalize ways they are different. By exploring the individual differences of students, it provides children with an understanding of the common bond among all children and also brings about an understanding of how a child is disabled and how those disabilities occurred. This step is important in order to demystify children with disabilities and to remove the fears and apprehension about people with disabilities.

LESSON 4/*Expanding on a theme/Painted Portraits*

Objective:
To continue to understand shapes and how they relate to the face. To celebrate individual differences and the things that make us each special and unique. This lesson builds on Lessons 1 and 3 and adds to previously learned skills using another medium: tempera/poster paint.

Topic Question:
"What do I look like?" "What shape is my head, eyes, mouth, nose etc?" (Review this from Lesson I.) "Do I have straight or curly hair?" "What color is it?"

Exploration:
Continue to look at other people and ourselves. Look around and notice our differences and our similarities.

Review the results of Lesson 1 as well as Lesson 2. Spend some time talking in a circle. Have everyone put one hand out in the middle. Discuss how we are all different colors and sizes. As you did in Lesson 3. Reinforce previous learning. You can even review how you mixed certain skin colors.

Focus:
Mix up skin tone - as you learned in the previous lesson (1/2 teaspoon of red, blue and yellow then add 2-3 tablespoons of white paint, tempera/poster paint). Once you have mixed a basic skin tone, tell the children that no one is that color. You need to add white, red, pink, brown, or yellow depending on the color of the child. You might mix it in cups and cover them with syran wrap or plastic containers with covers. If you do this ahead of time, use within 24 hours.

Take this lesson step by step to minimize confusion. Take white paper and hold it the tall/long way. Talk about how we all have two eyes and ears, a nose, a mouth, a head, a neck, hair and yet we all look different. Again use mylar or plastic mirrors. This will reinforce what you are saying. (Refer back to Lesson 1.)

You can use paint right away or sketch with a piece of chalk first if you wish. Many students find this helpful. Try to avoid using pencil here. Draw the shape of the head (oval) and neck using paint or chalk. Using a paint brush, paint in face, neck and ears with skin color. For these you can use a thick brush. Discuss how to use a point brush properly.

Now discuss how we all have a different hair color and style, give out the appropriate color - or as close as possible. Paint it in using wavy or straight brush strokes with the same brush and remember hair comes down on your head into your face.

Give out all the rest of the colors, using egg cartons. You may find styrofoam works best if the project is to be continued for more than one day or long periods of time. Add hats, earrings etc. Put in your shirt color. Add stripes in the background or any other color

you want. You might need to review colors and color mixing. Red & Yellow = Orange. Yellow & Blue = Green. Red & Blue = Purple. White & Red = Pink. White makes things lighter. Try to avoid getting the paint too thick (it will crack). You can make your own color chart if you like.

Now the face should be dry and ready to have details added. You need to use a thin brush. Change the water and make sure all brushes are clean. Squeeze the brush out. Many find blotting a brush on a paper towel helpful. Using white paint put in the two white almond shapes for eyes. See Lesson 1 for review of placement of features. While these dry add a little red to skin color. Paint in the outlines of a nose (two parallel lines and a wiggle at the bottom.) Then paint in the lips below (the wide ⌒ and ◡). Next paint in eyebrows using the same color you used for the hair.

White portions of the eyes should by dry now. Paint in the pupils with the correct color.

Discuss how we made it easier by waiting for each area to dry. This kept the paint from running together. Without such measures painting can be messy and frustrating.

Materials:
Paint cups, egg cartons, water cups, thick and thin brushes, and tempera/poster paint (Yellow, Red, Blue, Black, White, Brown). Newspaper for desks.

Vocabulary:
self portrait, head, eyes, noses, lips, ears, eyebrows, hair, neck

Linkages:
Language Arts - Write words, sentences or paragraphs about yourself.
Self image and concepts.
Shape identification.
Fine and gross motor skills.
Multi-culturalism.

Adaptations:
You can do this lesson in a few steps or all at once. Sometimes too much time in between (breaking up a lesson) looses momentum. You do not need to use the chalk - you can go right to paint. Giving out paint in styrofoam (less absorbent) egg cartons helps with recycling. Everyone can bring them in from home as well. You can add yarn for hair and fabric for clothing if you want to make this more collage-like/mixed media. Refer back to the unit on **Collage** for more ideas.

Paint is harder to control, so tell the children to take their time.

Show the children what will happen if they paint wet on wet paint instead of step by step. This gives them a visual understanding of the lesson's rationale.

You might do some warm-up painting lessons to practice brush control and mixing colors. This way they will feel more comfortable with this lesson.

You could do this lesson with colored chalk.

If you don't have thin brushes, use Q-tips to prevent frustration when trying to add in small details.

LESSON 5/*Emotion Painting*

Objective:
To express emotions through color, shape and line. To learn to express yourself through visual arts. To learn to work with various watercolor techniques to make your emotions tangible.

Topic Question:
"How do you feel?" "How do you take an abstract feeling and make it tangible?" "What is an emotional feeling?" Name/list feelings on the board. Take suggestions from the children (Examples: Sad, Happy, Mad, Angry, Surprised, Confused, Fear, Furious, Depressed, Glad, Excited.)

Exploration:
Pre-Lesson: How to Use Watercolors
For this exercise you will be using a watercolor pan set and white paper. This is a practice lesson to learn what watercolors can do. (Take about 20-30 minutes.) Cover tables with newspaper.

First dip the brush in water, touch the paint (any color) and then in the water again so the paint is very watery - this is a wash. Paint on the paper. Rinse brush. Make a small puddle of water 2" x 2" approximately. Touch a color with the brush then touch the water puddle 3 times in different places - the paint expands. This is what we call ***'blooming'***. Repeat with another color. Rinse brush, squeeze it out, touch the paint, add water and then paint the paper with any color in a small area - a wash. Scratch into the wash with a toothpick. This is ***'scraffito'***. Rinse brush and squeeze it out. Touch the paint then paint on the paper. There will be spaces in between the brush strokes. This is **dry brush**. Make another wash. Then sprinkle salt into the wash - paint will ***crystalize***, only use a little. Watercolor is a transparent medium. These techniques can be used alone or in groups. Many people blot their brushes on a paper towel.

These are the various techniques can be used in the following lesson.

We are going to look at emotions and feelings in a new way. And we are going to learn some basic elements of visual art to help us. You learn to express yourself. "When have you felt one of these emotions?" Get in a circle and have students share stories about their emotion(s).

Focus:
Cover tables with newspaper. Take a 9" x 12" piece of white paper and fold it into thirds. This does not have to be perfect. Next make a list of all the possible emotions on the board. Write (in pencil) an emotion on the bottom of each section.

Ask the children to describe what color is happy, what is sad, what is mad? The way you determine how an emotion looks is through color, shape and line. You are going to use the techniques you learned in the pre-lesson. You can work on one panel and then jump to the next while the first panel is drying. This way you can control the materials better. Keep this abstract, do not use pictures or symbols.

Also, when you paint, begin with the lightest color first. Yellow, orange, red, purple, blue, green and black (This will help keep your water cleaner for longer periods of time). Have a good time and try to explore the techniques in a variety of ways.

These are great projects to display. Have the group guess which emotion goes with each picture.

Materials:
newspaper for the table, watercolor pan sets, cups, brushes, toothpicks, salt, paper towels, white paper (9" x 12")

Vocabulary:
wash, blooming, dry brush, scraffito, crystalize, emotions, feelings, abstract, tangible

Linkages:
Language Arts - Write poems, phrases, stories about emotions. Record poems or stories by your children. Read poems by other children.
Science - Discuss about paint, why and how it works.
Health Curriculum - This activity providee an excellent visual and emotional outlet. Also, it provides an opportunity to discuss about how to handle emotions caused by stress, etc.
Multi-Culturalism/Social Studies - Discuss the cultural differences in expressing or controlling emotions.

Adaptations:
You could do one painting rather than three, especially if your children have trouble focusing on one activity or would find it confusing.

You can break this into two lessons. For example: You could fold the paper in 1/2 and do two opposite emotions, happy/sad and calm/excited.

You could do this activity to music.

Review individual differences and how everyone interprets emotions differently.

When students have difficulty working in the abstract, than allow them to explore freely with more concrete examples such as flowers, people and etc.

NOTES FOR VSAM

(Questions, Suggestions, Comments):

Please Return To:
Very Special Arts Massachusetts
The China Trade Center
2 Boylston Street
Boston, MA 02116

SELF CONCEPTS II

This unit is a continuation of Self Concepts I. As explained previously, all children need positive guidance and reinforcement when developing their self image. Children with special needs also need to look at their uniqueness in a positive light. These lessons are designed to help students learn to manipulate materials in creative ways while learning about themselves and sharing those images with others. The first unit dealt with concrete, images and reality based issues while Part II explores the unreal, abstract and the realm of fantasy.

These next 5 lessons provide a creative outlet needed by every child. We highly recommend displaying finished pieces in the hall. This not only makes children in your class feel special in a positive way but it makes other children aware that your class has special ideas to offer others.

Lessons are designed to be done in consecutive order. Each lesson is seen as a stepping stone to the next. Many concepts are introduced and later expanded upon. Take time to read the lessons. In many cases there are pre-lessons that explain how to work with the materials. Feel free to modify, change and adapt the lesson as you see fit. These lessons use accessible school materials. Do the lessons along with the children. Keep them excited and involved. When beginning a lesson talk to the children and guide them through the steps being careful not to overload them.

Emphasize that there is no wrong or right when doing the visual arts. Everyone has wonderful ideas. Just have fun and explore. Self Concepts II encourages creative exploration and the use of imagination.

Self Concepts II/Materials List

Found Objects or Materials:

Cardboard bowls (clam bowls) or paper plates
Cardboard or styrofoam egg cartons
Cardboard tubes
Feathers
Glue cups/Water cups
Magazines
Newspaper
Pipe cleaners
Plastic bowls and buckets
Plexiglas
Styrofoam meat trays (do not use chicken trays)
X-Acto knife
Yarn
Mylar or plastic mirrors
Paper towels

Art Supplies:

Block printing ink - Water soluable/Water based (Blue, Green, White, Black, Brown)
Brayers (soft)
Brushes (thick/thin) & very thick house type for paper mache
Glue
Magic markers (Assorted)
Mural Paper (White)
Paper - construction & white, 9" x 12" and 12" x 18"
Pencils
Ross, Pritt or Metalyn Art Paste (cellulose wallpaper type art paste)
Scissors
Scratchfoam board
Tape (masking, scotch)
Tissue paper - Assorted and dyefast
Watercolor pan sets

SELF CONCEPTS II

Goal- *To continue to use visual arts as a means of self-expression. To continue to build on the positive aspects of individuality and individual differences. To encourage and help children to develop a positive self concept. To use the arts as a means for individual self-expression.*

LESSON I/*Me and the Monster*

Objective:
To look at yourself and reality to explore the world of fantasy. Let your real and monster side come to life.

Topic Question:
"What do I look like?" "What does my monster side look like?"

Exploration:
Sit as a group, in a circle (if this is suitable). Discuss how we all physically look one way. But when we are in a bad mood we sometimes act like monsters. Have everyone make their best monster face at each other.

Focus:
*This is an extensive lesson and you might want to explore it over several days. Focus intially on just the 'real' self. After those drawings are finished move on to the 'monster' self. If you approach both at once, students often confuse the two and both sides of the drawing look the same.

Move the desks out of the way. Cut the paper ahead of time. This is a good end of the day activity. Make sure the paper is large enough for each student to fit on. Have them work in pairs and you can help when needed or you and a helper could do, all the tracing for the children.

Use a black thick crayon for the tracing. Have a child lie down on the paper and lean their head to the left (trace it) and then lean their head to the right (trace it). Then trace the whole body. Each child will have one body and two heads. Using a crayon divide the body in half in between the two heads. Now you are ready for the fun part.

On one side draw your everyday clothing, your hair, face and other special features (glasses, rings, hats, etc.) that make - you. Color with crayons. Emphasize coloring in two directions.

The other half is your chance to go wild and crazy - you could give yourself horns for example or even fangs. Have a great time. You can use stickers, markers or even contact paper to decorate. Add additional arms, legs or whatever you want.

Reality and fantasy can be brought together in a fun way. Discover what happens if I act out my monster side. Can I keep it in check?

Materials:
mural or large white paper, thick/thin crayons, optional stickers, markers, contact paper, etc.

Vocabulary:
real, imaginary, monster, fantasy

Linkages:
Language Art - Have students create stories about monsters within us or share their inner thoughts.

Read short stories or passages about monsters, dragons, etc.

Talk about movies, special effects and how creatures are created. Ask them what they like to watch, to read, to imagine. This is a time to explore fantasy. Use the opportunity.

Adaptations:
Children with Learning Disabilities: Do the real side first and don't tell them about the monster side until later.

For children who have difficulties with abstract thinking: Explain that there is not really a monster inside of our bodies.

You can use other materials to do this project, stickers, paint and craypas.

You can check out books on fantasy for motivation.

LESSON 2/*Masks: A Paper Sketch - Let's Pretend**

(This lesson can be done on it's own or used as a warm-up for Lesson 3: Paper Mache Masks)

Objective:
To learn about masks and how to create them from construction paper.

Topic Question:
"What is a mask?" "Why do people wear masks?" "When do we wear masks?" "Do masks make it easier to pretend?"

Exploration:
Have everyone go back to their seats. Give out the appropriate color construction paper (12" x 18"). Using a pencil draw the shape of the head, ears, eyes and mouth.

Have the children cut out around the edges. You can get more elaborate with this lesson or keep it simple. You could color the features and glue some details down or cover cardboard tubes with paper (for noses, mouths) and attach them for greater relief. You will have to cut out the eyes if you do not feel this is appropriate for the children to do.

Focus:
"What animal would I be if I could be any animal in the world?"

Sit in a circle and discuss all the different animals you know. You might have the kids bring in pictures from magazines or a book of animals for reference/motivation (you could even make an animal chart from these picture or a collage). Ask the children which animal they would choose to be if they could be any animal. You can focus on real or imaginary animals.

These are the make believe masks you can hold up and look out of. They are not very strong but this is a fun/quick activity. For more durability - See Lesson 3: Paper Mache Masks.

At the end of the activity each child could pretend that they are that animal; make sounds and move the way they do.

Materials:
construction paper (12" x 18"), scissor, glue, glue cups, cardboard tubes (optional), tape, crayons, markers, popsickle sticks (for glues)

Vocabulary:
masks, animals, pretend

Linkages:
Language Arts/Literature - Write about your animal. Have them create masks to retell stories for books and fairy tales.

Creative Drama - Acting or move like the animal. Break into groups according to where animals are from and make up skits. Act out a play with puppets
Fine and gross motor skills.
Science.
Social Studies.

Adaptations:
You can make these masks out of construction paper only or create a mixed media mask using yarn, stickers, fabric and other add ins.

You can put masks on sticks to make them last longer

Have them draw first to make sure the masks are big enough.

The **Collage Unit** will help lay the ground work for this lesson.

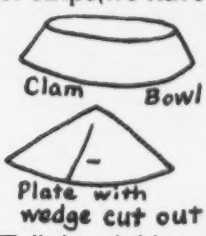
LESSON 3/*Paper Mache Masks: Putting on a New Face*

Objective:
To learn about masks. To learn about constructing and finishing a mask. To learn about when, where and why people wear masks.

Topic Question:
"What is a mask?" "How do I make one?" "What is a paper mache?" "What is an armature and how do I use one?" "Why do we wear them?" "Do you like wearing a mask?" "Why?"

Exploration:
Discuss how masks allow us to pretend. Discuss how they are used in different cultures.

Focus:
Part I: Building An Armature
Explain to the children that underneath our skin, we have a skeleton, then there are veins and tendons, etc. Finally talk about skin. Paper mache has a skeleton (an "armature"), layers of strips(we have veins and tendons), color and outer layers(we have skin).



Cardboard bowls (clam bowls) work very well as a base. If you cannot get the bowls you can substitute paper plates, cut out a wedge and staple the plate back together. Then take newspaper and bunch it up tight in balls, and tubes. Tape all additions down with masking tape. You can even use cut up cardboard egg cartons and cardboard tubes to add relief for eyes, nose, mouth, ears and horns.

Tell the children that they are begining with a basic face and can continue to add things to create a make believe one. Discuss all the possibilities. Make sure all additions are well taped down before moving on to Part II.

Part II - Putting on the layers & Wrapping it up
Mix the paste up ahead of time (see Materials List). Follow directions on the box. Paste will stay useful for more than a year if stored in a plastic container. Put the desks in groups if possible.

When working with paper mache it can get a little messy. Cover desks with newspaper. Paper mache strips can be made from newspaper with a final layer of brown school paper towels or cheap paper towels. (The super absorbant ones do not work) or you can use all paper towel strips and no newspaper. They add strength and provide a great surface for color later on. Strips are about a foot long and an inch wide.

Distribute paste in low bowls. Place strips next to bowls. Demonstrate how to dip the strips and wipe them off by making a peace sign. Put the strip in between your two fingers and gently pull. Strips cannot be too soggy or the mask will cave in. Drape strips on mask,

always remembering to wrap it tight like a present. All strips should hug the cardboard base - no air holes. This is like skin, tight fitting. The final layer of construction should be a paper towel layer. Strips should cover the entire mask and curve over to the inside. Names can be put on the last piece of paper towel inside the bowl.

Part III - Adding Tissue Paper
Tissue Paper - Small squares (about 2" x 2") work especially well.
Using a brush, lay tissue paper on the mask, dip brushes in paste and brush right through the tissue paper. (You can use fingers but brushes tend to tear the paper less.) More than one layer creates a more intense color. Masks can be multicolored or all one color. *If You cannot get tissue paper - you can paint them instead. Tissue paper can be applied to wet masks and paint must be applied to a dry mask.

Part IV - Finishing Touches
You can add pipe cleaners, feathers, yarn etc. You can use markers to intensify features. You can poke holes and put in feathers and yarn as well as other add ins. Markers can also, be used in dry masks to highlight designs, and shapes. Teachers can use X-acto knives to cut out eyes, etc. These finishing touches make the mask complete.

Materials:
Cardboard bowls (clam bowls or paper plates), Cardboard tubes, Egg cartons, Newspaper, Paper towels (or brown school towels), Brushes, Tissue paper (dye fast), Feathers, Pipe cleaners, Yarn, Markers, X-acto Knife (for teachers only). Plastic Bucket (to mix Paste Pritt or Metalyn Art Paste Cellulose wall paper type art paste).

Vocabulary:
masks, paper mache, make believe, fantasy

Linkages:
Language Arts - Write or talk about the pretend face.
Social Studies - Look at masks from around the world. Look at Pinatas from Mexico
Theatre - Create a skit alone or in a group.
Reading - Create characters from a book and act out.

Adaptations:
You can use paint instead of tissue paper. You can create specific creatures from stories you like.

You can break this up into days and do a little each day (four days is especially good). It is messy but fun.

LESSON 4/*Drawing: Learn About Your Hands and Faces*

Objective:
To learn to see in a new way. To notice details. To learn to make the connections between what you see and what you draw.

Topic Question:
What do you observe and really see? What can you learn about details?

Exploration:
When you draw you are going to look at the inner and outer lines equally. You will not be lifting your crayon, pencil or marker until you finish the drawing. Begin at the wrist, and work your way up the thumb, placing in all inner lines as you go along. If you are drawing the front of your hand make sure to include the knuckle wrinkles and nails. If you are doing the inside of your hand, draw each diget, section, and other interior lines. You are not doing hand tracings in this project. You are not only drawing the outline but the inlines. NOW - here's the important part: When you draw, turn your back on to the paper. Stare at your hand, and concentrate. Now draw. When your are finished turn around. It almost looks like a cariacature.

Take it slow. Have everyone turn their back on to their paper. Have the children study their hand. "Make a plan in your head. Look at where to begin and walk yourself through it". Then using markers, crayons or pencils begin to draw. Do not have anyone turn around until all drawing instruments are down. Drawings should take about 5 minutes. Have everyone turn around together. Everyone usually laughs. The laughter helps relieve the tension of drawing. Do 2 - 3 hand drawings on one piece of paper, each hand is in a different position and drawn in a different part of the paper (about 15 minutes). Rimind them not to lift or look.

Once you have mastered this move on to faces. Everyone should look in the mirror. Study your face, make a plan of where to go with this technique in faces - inside and outside. If you do not have mirrors you can have the children look at their neighbor and go through the same steps described above. Demonstrate this new process when applied to the face. When I draw I start with the hair, outlining it without drawing every hair. Then move in on the eye, drawing the eyebrow, the crease above the eye, the outer shape of the eye and the pupil. Now move down the nose, do the crease below the nostril, the lips then up the other side of nose, the other eye, then outline the chin, do the ears if they are visible. Finally do the other side of the hair. Have them really study their own faces, and the shape of each feature. When they are ready, begin to draw.

You can model for the first one to warm them up and then have them do themselves if you want.

Focus:
Have everyone look at their own hand. Have them really study them. Think of your hand as a maze and the drawing you do today as a road map. No two hands are alike. Each drawing is unique and individual - just like you are.

When you draw your hand you give everyone an opportunity to get to know your hand as well. We all draw, make marks and doodle. Today we are going to develop some new ways of looking and doing.

Materials:
12" x 18" Paper (Construction, Newspaper, or White paper), Crayons, Markers or Pencils.

Vocabulary:
drawing, features, contour(continuous line drawing)

Linkages:
Self image - learn by beginning with yourself and then learn about others by sharing.
Language Arts - Write about yourself. Share an idea or a story.

Adaptations:
Intermediate Resource Room: This lesson works well when children work in pairs and help guide each other. Instead of repeating the hand drawing on the same paper, pass it to the next person. This way no one owns the results. Everyone will laugh and enjoy it. This way it is less stressful for them, particularly the self conscious and less confident students.

These drawings could be done each month or could be done displaying different moods. Each drawing could be accompanied by a story thus giving the children the makings of a book - a total self portrait. You can do this in conjunction with Lesson 3 in part 1 of **Self-Concepts.**

This is a sophisticated lesson but can be adapted to many ages. Allowing children to look while they draw could make it easier but please do not let them lift their drawing instruments until the task is finished. This lesson allows children to trust themselves and realize that they do not have to constantly stare at their paper when they draw. Instead they should study the object they are drawing.

This works well when children work in pairs and help guide each other.

LESSON 5/*What Do I Like To Do for Fun?*

Objective:
To be able to illustrate what you like to do best. To share your ideas with others around you. To learn about printmaking as a medium. (Refer to ***Printmaking With a Brayer*** and other parts of the ***Printmaking Unit*** for additional information.)

Topic Question:
"What is a print?" "What do I like to do?" "How can I communicate through pictures?"

Exploration:
Have everyone look at themselves and the world around them. Begin to discuss in a group what you like to do and therefore sharing a piece of yourself with others.

Have everyone close their eyes. Ask the children to: "Imagine you are doing your favorite outdoor activity. It can be anytime of the year. You could be skating, skiing or making a snowman. You could be at the beach swimming, making a sand castle, reading a book or horseback riding." Make a list by going around the room or in a circle sharing ideas.

Focus:
Part 1 - Making the Sketch
Have everyone sit at their seat. Give out scrap paper - newsprint and have them draw out the full scene. Show what kind of day it is - create a complete scene. Explain to the children to include themselves and a friend (if they choose to) in the piece.

Part II - Creating a Plate
Continue to explain to the children that they will be using their sketches as a reference. They are free to change any of their original ideas. Using a pencil that is not too sharp transfer this drawing to a scratch foam plate. This foam is the plate that will be used for the print. Add texture using pencils, forks and other tools to make imprints on the foam surface.

Part III - Making a Finished Print
Cover desks with newspaper (See insert Printing with a brayer to help further explain the process). You can use white ink for winter, green ink for spring, blue ink for water scenes and finally black ink for a final print (darkest ink last).

Squeeze out a little ink on the plexiglas. Roll the ink out so you get an even coating of ink on the brayer and do not dry out the ink. Roll the ink over the styrofoam plate, creating an even coating. Place the print face down on a piece of paper (white or construction). Have the children carry their prints back to their seats, holding them like a sandwich, one hand on each side. Do not let the paper move. At their seats, put the foam side against the desk. Hold half of the paper in place and rub 1/2 of piece, count to 10 and switch hands. Repeat process on other half. Now pull the paper off. You now have a print. Repeat the process (ink, rubbing & removing) 2-3 times. Lay all prints flat and separate until dry (a couple of hours). Overnight drying is best. Printing could be done at the end of the day, for example.

Again demonstrate the process at each stage so it is easier for the students to follow. You can have the children pick one color for most of their prints and everyone can do a final print in black ink on white paper or colored construction paper.

Have children sign their prints in the bottom right hand corner of the construction paper.

At clean up, place plexiglas in the sink while the kids are washing up. It will rinse off right along with the kids.

You might mention that the print reversed when it was printed.

Materials:
Scratch foam or styrofoam trays, 6" x 9" pieces, Pencils (not too sharp), Brayers (soft are best), Water soluable/water based printing inks (Blue, Green, White, Black, Brown), Plexiglas, Paper (construction & white, 9" x 12")

Vocabulary:
illustrate, print, printmaking, brayer, scene, printing plate

Linkages:
Language Arts - Have students write a story about their pictures.
Reading - Look at how books tell stories through pictures just like they did with this lesson.
Social Studies - Discuss what do other children in other parts of the world do for fun.
Weather Studies - Students could do prints on the four seasons.

Look at other prints in the class. Begin noticing how everyone has different ideas and different ways of expressing these ideas.

Adaptations:
Children could talk about their pictures one at a time in front of the class.

Children can keep their prints but they can also leave one print for the class for display purposes.

You can use round styrofoam plates and cut the edges off to create a flat round surface.

You can repeat this lesson often with different results.

ADDITIONAL READINGS FOR SELF CONCEPTS

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NOTES FOR VSAM

(Questions, Suggestions, Comments):

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